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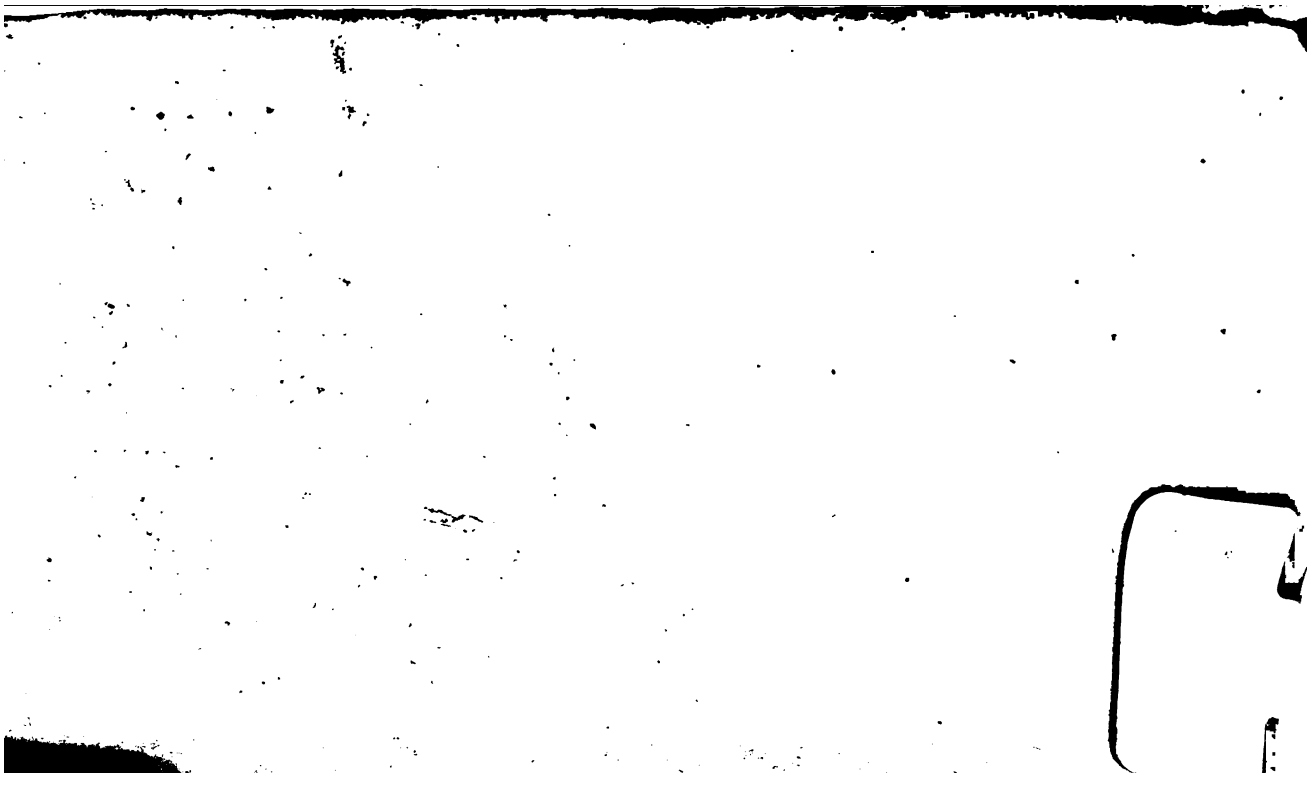

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THE

MISCELLANEOUS WORKS

OF

Oliver Goldsmith, M. B.

A NEW EDITION, IN SIX VOLUMES.

TO WHICH IS PREFIXED, SOME

ACCOUNT OF HIS LIFE AND WRITINGS.

VOLUME V.

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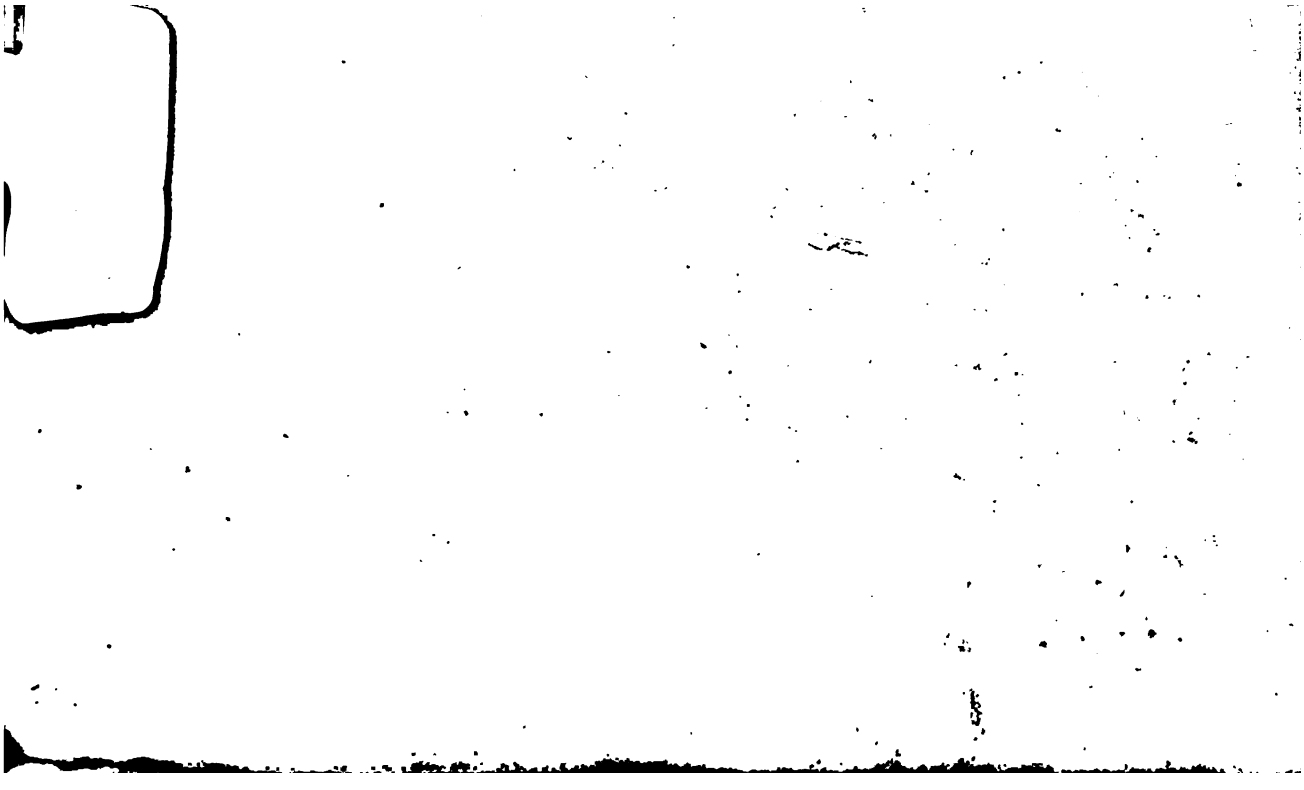

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THE BEE,

A SELECT

COLLECTION OF ESSAYS

ON THE

MOST INTERESTING AND ENTERTAINING SUBJECTS.

FIRST PRINTED IN THE YEAR 1759.

THE BEE,

NO. I.

SATURDAY, OCTOBER 6, 1759.

THERE is not, perhaps, a more whimsically dismal figure in Nature, than a man of real modesty who assumes an air of impudence; who, while his heart beats with anxiety, studies ease, and affects good humor. In this situation, however, a periodical writer often finds himself, upon his first attempt to address the public in form. All his power of pleasing is damped by solicitude, and his cheerfulness dashed with apprehension. Impressed with the terrors of the tribunal before which he is going to appear, his natural humor turns to pertness, and for real wit he is obliged to substitute vivacity. His first publication draws a crowd; they part dissatisfied, and the author, never more to be indulged with a favorable hearing, is left to condemn the indelicacy of his own address, or their want of discernment.

For my part, as I was never distinguished for address, and have often even blundered in making my bow, such bodings as these had like to have totally repressed my ambition. I was at a loss whether to give the public specious promises, or give none; whether to be merry or sad on this solemn occasion. If I should decline all merit, it was too probable the hasty reader might have taken me at my word. If, on the other hand, like laborers in the Magazine trade, I had, with modest impudence, humbly presumed to promise an

epitome of all the good things that ever were said or written, this might have disgusted those readers I most desire to please. Had I been merry, I might have been censured as *vastly low;* and had I been sorrowful, I might have been left to mourn in solitude and silence: in short, which ever way I turned, nothing presented but prospects of terror, despair, chandlers shops, and waste paper.

In this debate between fear and ambition, my publisher happening to arrive, interrupted for a while my anxiety. Perceiving my embarrassment about making my first appearance, he instantly offered his assistance and advice: "You must know, sir, (says he) that the "republic of letters is at present divided into three "classes. One writer, for instance, excels at a plan, "or a title-page; another works away the body of the "book, and a third is a dab at an index. Thus a Ma-"gazine is not the result of any single man's industry; "but goes through as many hands as a new pin, be-"fore it is fit for the public. I fancy, sir, (continues "he) I can provide an eminent hand, and upon mode-"rate terms, to draw up a promising plan to smooth "up our readers a little, and pay them, as Colonel "Charteries paid his seraglio, at the rate of three "halfpence in hand, and three shillings more in pro-"mises."

He was proceeding in his advice, which however I thought proper to decline, by assuring him, that, as I intended to pursue no fixed method, so it was impossible to form any regular plan; determined never to be tedious, in order to be logical, wherever pleasure presented, I was resolved to follow. Like the Bee, which I had taken for the title of my paper, I would rove from flower to flower with seeming inattention, but concealed choice, expatiate over all the beauties of the season, and make my industry my amusement.

This reply may also serve as an apology to the reader, who expects, before he sits down, a bill of his future entertainment. It would be improper to pall his curiosity by lessening his surprise, or anticipate any pleasure I am able to procure him, by saying what shall come next. Thus much, however, he may be assured of, that neither war nor scandal shall make any part of it. Homer finely imagines his deity turning away with horror from the prospect of a field of battle, and seeking tranquillity among a nation noted for peace and simplicity. Happy could any effort of mine, but for a moment, repress that savage pleasure some men find in the daily accounts of human misery! How gladly would I lead them from scenes of blood and altercation, to prospects of innocence and ease, where every breeze breathes health, and every sound is but the echo of tranquillity!

But whatever the merit of his intentions may be, every writer is now convinced that he must be chiefly indebted to good fortune for finding readers willing to allow him any degree of reputation. It has been remarked that almost every character which has excited either attention or praise, has owed part of its success to merit, and part to an happy concurrence of circumstances in its favor. Had Cæsar or Cromwell exchanged countries, the one might have been a serjeant, and the other an exciseman. So it is with wit, which generally succeeds more from being happily addressed, than from its native poignancy. A *bon mot*, for instance, that might be relished at White's, may lose all its flavor when delivered at the Cat and Bag-pipes in St. Giles's. A jest calculated to spread at a gaming-table, may be received with a perfect neutrality of face, should it happen to drop in a mackrel-boat. We have all seen dunces triumph in some companies, when men of real humor were disregarded, by a ge-

neral combination in favor of stupidity. To drive the observation as far as it will go, should the labors of a writer, who designs his performances for readers of a more refined appetite, fall into the hands of a devourer of compilations, what can he expect but contempt and confusion! If his merits are to be determined by judges who estimate the value of a book from its bulk, or its frontispiece, every rival must acquire an easy superiority, who with persuasive eloquence promises four extraordinary pages of *letter press*, or three beautiful prints, curiously colored from nature.

But to proceed: though I cannot promise as much entertainment, or as much elegance, as others have done, yet the reader may be assured he shall have as much of both as I can. He shall, at least, find me alive while I study his entertainment; for I solemnly assure him, I was never yet possessed of the secret at once of writing and sleeping.

During the course of this paper, therefore, all the wit and learning I have, are heartily at his service; which if, after so candid a confession, he should, notwithstanding, still find it intolerably dull, low, or sad stuff, this I protest is more than I know. I have a clear conscience, and am entirely out of the secret.

Yet I would not have him, upon the perusal of a single paper, pronounce me incorrigible; he may try a second, which, as there is a studied difference in subject and style, may be more suited to his taste; if this also fails, I must refer him to a third, or even to a fourth, in case of extremity: If he should still continue refractory, and find me dull to the last, I must inform him, with Bays in the Rehearsal, that I think him a very odd kind of a fellow, and desire no more of his acquaintance.

It is with such reflections as these I endeavor to fortify myself against the future contempt or neglect of some readers, and am prepared for their dislike by

mutual recrimination. If such should impute dealing neither in battles nor scandal to me as a fault, instead of acquiescing in their censure, I must beg leave to tell them a story.

A traveller, in his way to Italy, happening to pass at the foot of the Alps, found himself at last in a country where the inhabitants had each a large excrescence depending from the chin, like the pouch of a monkey. This deformity, as it was endemic, and the people little used to strangers, it had been the custom time immemorial to look upon as the greatest ornament of the human visage. Ladies grew toasts from the size of their chins, and none were regarded as pretty fellows, but such whose faces were broadest at the bottom. It was Sunday, a country church was at hand, and our traveller was willing to perform the duties of the day. Upon his first appearance at the church door, the eyes of all were naturally fixed upon the stranger; but what was their amazement, when they found that he actually wanted that emblem of beauty, a pursed chin! This was a defect that not a single creature had sufficient gravity (though they were noted for being grave) to withstand. Stifled bursts of laughter, winks, and whispers, circulated from visage to visage, and the prismatic figure of the stranger's face was a fund of infinite gaiety; even the parson, equally remarkable for his gravity and chin, could hardly refrain joining in the good humor. Our traveller could no longer patiently continue an object for deformity to point at. Good folks, said he, I perceive that I am the unfortunate cause of all this good humor. It is true, I may have faults in abundance, but I shall never be induced to reckon my want of a swelled face among the number*.

*Dr. Goldsmith inserted this Introduction, with a few trifling alterations, in the volume of Essays he published in the year 1765.

On a beautiful YOUTH *struck blind with Lightning.*

IMITATED FROM THE SPANISH.

LUMINE Acon dextro capta est Leonida sinistro,
Et poterat forma vincere uterque Deos.
Parve puer, lumen quod habes concede puellæ;
Sic tu cæcus amor, sic erit illa Venus*.

REMARKS ON OUR THEATRES.

OUR theatres are now opened, and all Grub-street is preparing its advice to the managers; we shall undoubtedly hear learned disquisitions on the structure of one actor's legs, and another's eye-brows. We shall be told much of enunciations, tones, and attitudes, and shall have our lightest pleasures commented upon by didactic dulness. We shall, it is feared, be told, that Garrick is a fine actor, but then as a manager, so avaricious! That Palmer is a most surprising genius, and Holland likely to do well in a particular cast of character. We shall have them giving Shuter instructions to amuse us by rule, and deploring over the ruins of desolated Majesty at Covent-Garden. As I love to be advising too, for advice is easily given, and bears a shew of wisdom and superiority, I must be permitted to offer a few observations upon our theatres and actors, without, on this trivial occasion, throwing my thoughts into the formality of method.

There is something in the deportment of all our players infinitely more stiff and formal than among the actors of other nations. Their action sits uneasy

* An English Epigram on the same subject is inserted in the First Volume, p. 296.

upon them; for as the English use very little gesture in ordinary conversation, our English-bred actors are obliged to supply stage gestures by their imagination alone. A French comedian finds proper models of action in every company and in every coffee-house he enters. An Englishman is obliged to take his models from the stage itself; he is obliged to imitate Nature from an imitation of Nature. I know of no set of men more likely to be improved by travelling than those of the theatrical profession. The inhabitants of the continent are less reserved than here; they may be seen through upon a first acquaintance; such are the proper models to draw from; they are at once striking, and are found in great abundance.

Though it would be inexcusable in a comedian to add any thing of his own to the Poet's dialogue, yet as to action he is entirely at liberty. By this he may shew the fertility of his genius, the poignancy of his humor, and the exactness of his judgment; we scarcely see a coxcomb or a fool in common life, that has not some peculiar oddity in his action. These peculiarities it is not in the power of words to represent, and depend solely upon the actor. They give a relish to the humor of the poet, and make the appearance of Nature more illusive; the Italians it is true, mask some characters, and endeavor to preserve the peculiar humor by the make of the mask; but I have seen others still preserve a great fund of humor in the face without a mask; one actor, particularly, by a squint which he threw into some characters of low life, assumed a look of infinite solidity. This, though upon reflection we might condemn, yet immediately upon representation we could not avoid being pleased with. To illustrate what I have been saying by the plays I have of late gone to see: in the Miser, which was played a few nights ago at Covent-Garden, Lovegold appears through the

whole in circumstances of exaggerated avarice; all the player's action, therefore, should conspire with the poet's design, and represent him as an epitome of penury. The French comedian, in this character, in the midst of one of his most violent passions, while he appears in an ungovernable rage, feels the demon of avarice still upon him, and stoops down to pick up a pin, which he quilts into the flap of his coat-pocket with great assiduity. Two candles are lighted up for his wedding; he flies, and turns one of them into the socket; it is, however, lighted up again; he then steals to it, and privately crams it into his pocket. The Mock-Doctor was lately played at the other house. Here again the comedian had an opportunity of heightening the ridicule by action. The French player sits in a chair with an high back, and then begins to shew away by talking nonsense, which he would have thought Latin by those who he knows do not understand a syllable of the matter. At last he grows enthusiastic, enjoys the admiration of the company, tosses his legs and arms about, and in the midst of his raptures and vociferation he and the chair fall back together. All this appears dull enough in the recital; but the gravity of Cato could not stand it in the representation. In short there is hardly a character in comedy, to which a player of any real humor might not add strokes of vivacity that could not fail of applause. But instead of this we too often see our fine gentlemen do nothing through a whole part, but strut, and open their snuff-box; our pretty fellows sit indecently with their legs across, and our clowns pull up their breeches. These, if once, or even twice repeated, might do well enough; but to see them served up in every scene, argues the actor almost as barren as the character he would expose.

The magnificence of our theatres is far superior to any others in Europe, where plays only are acted. The

great care our performers take in painting for a part, their exactness in all the minutiæ of dress, and other little scenical proprieties, have been taken notice of by Ricoboni, a gentleman of Italy, who travelled Europe with no other design but to remark upon the stage; but there are several improprieties still continued, or lately come into fashion. As, for instance, spreading a carpet punctually at the beginning of the death scene, in order to prevent our actors from spoiling their cloaths; this immediately apprizes us of the tragedy to follow; for laying the cloth is not a more sure indication for dinner than laying the carpet of bloody work at Drury-lane. Our little pages also with unmeaning faces, that bear up the train of a weeping princess, and our aukward lords in waiting, take off much from her distress. Mutes of every kind divide our attention, and lessen our sensibility; but here it is entirely ridiculous, as we see them seriously employed in doing nothing. If we must have dirty-shirted guards upon the theatres, they should be taught to keep their eyes fixed on the actors, and not roll them round upon the audience, as if they were ogling the boxes.

Beauty methinks seems a requisite qualification in an actress. This seems scrupulously observed elsewhere, and for my part I could wish to see it observed at home. I can never conceive an hero dying for love of a lady totally destitute of beauty. I must think the part unnatural, for I cannot bear to hear him call that face angelic, when even paint cannot hide its wrinkles. I must condemn him of stupidity, and the person whom I can accuse for want of taste will seldom become the object of my affections or admiration. But if this be a defect, what must be the entire perversion of scenical decorum, when for instance we see an actress, that might act the Wapping Landlady without a bolster, pining in the character of Jane Shore,

and while unwieldy with fat, endeavoring to convince the audience that she is dying with hunger!

For the future then, I could wish that the parts of the young or beautiful were given to performers of suitable figures; for I must own, I could rather see the stage filled with agreeable objects, though they might sometimes bungle a little, than see it crowded with withered or mis-shapen figures, be their emphasis, as I think it is called, ever so proper. The first may have the aukward appearance of new-raised troops; but in viewing the last I cannot avoid the mortification of fancying myself placed in an hospital of invalids.

THE STORY OF ALCANDER AND SEPTIMIUS.

TRANSLATED FROM A BYZANTINE HISTORIAN.

ATHENS, even long after the decline of the Roman empire, still continued the seat of learning, politeness and wisdom. The emperors and generals who in these periods of approaching ignorance still felt a passion for science, from time to time added to its buildings, or increased its professorships. Theodoric, the Ostrogoth, was of the number; he repaired those schools which barbarity was suffering to fall into decay, and continued those pensions to men of learning, which avaricious governors had monopolized to themselves.

In this city, and about this period, Alcander and Septimius were fellow students together. The one the most subtle reasoner of all the Lyceum; the other the most eloquent speaker in the academic grove.

Mutual admiration soon begot an acquaintance, and a similitude of disposition made them perfect friends. Their fortunes were nearly equal, their studies the same, and they were natives of the two most celebrated cities in the world; for Alcander was of Athens, Septimius came from Rome.

In this mutual harmony they lived for some time together, when Alcander, after passing the first part of his youth in the indolence of philosophy, thought at length of entering into the busy world, and as a step previous to this, placed his affections on Hypatia, a lady of exquisite beauty. Hypatia shewed no dislike to his addresses. The day of their intended nuptials was fixed, the previous ceremonies were performed, and nothing now remained but her being conducted in triumph to the apartment of the intended bridegroom.

An exultation in his own happiness, or his being unable to enjoy any satisfaction without making his friend Septimius a partner, prevailed upon him to introduce his mistress to his fellow student, which he did with all the gaiety of a man who found himself equally happy in friendship and love. But this was an interview fatal to the peace of both. Septimius no sooner saw her, but he was smit with an involuntary passion. He used every effort, but in vain, to suppress desires at once so imprudent and unjust. He retired to his apartment in inexpressible agony; and the emotions of his mind in a short time became so strong, that they brought on a fever, which the physicians judged incurable.

During this illness Alcander watched him with all the anxiety of fondness, and brought his mistress to join in those amiable offices of friendship. The sagacity of the physicians, by this means, soon discovered the cause of their patient's disorder; and Alcander,

being apprized of their discovery, at length extorted a confession from the reluctant dying lover.

It would but delay the narrative to describe the conflict between love and friendship in the breast of Alcander on this occasion; it is enough to say, that the Athenians were at this time arrived to such refinement in morals, that every virtue was carried to excess. In short, forgetful of his own felicity, he gave up his intended bride, in all her charms, to the young Roman. They were married privately by his connivance; and this unlooked-for change of fortune wrought an unexpected change in the constitution of the now happy Septimius. In a few days he was perfectly recovered, and set out with his fair partner for Rome. Here, by an exertion of those talents of which he was so eminently possessed, he in a few years arrived at the highest dignities of the state, and was constituted the city judge, or prætor.

Mean while Alcander not only felt the pain of being separated from his friend and mistress, but a prosecution was also commenced against him by the relations of Hypatia, for his having basely given her up, as was suggested, for money. Neither his innocence of the crime laid to his charge, nor his eloquence in his own defence, was able to withstand the influence of a powerful party.

He was cast and condemned to pay an enormous fine. Unable to raise so large a sum at the time appointed, his possessions were confiscated, himself stript of the habit of freedom, exposed in the market-place, and sold as a slave to the highest bidder.

A merchant of Thrace becoming his purchaser, Alcander, with some other companions of distress, was carried into the region of desolation and sterility. His stated employment was to follow the herds of an imperious master, and his skill in hunting was all

that was allowed him to supply a precarious subsistence. Condemned to hopeless servitude, every morning waked him to renewal of famine or toil, and every change of season served but to aggravate his unsheltered distress. Nothing but death or flight was left him, and almost certain death was the consequence of his attempting to fly. After some years of bondage, however, an opportunity of escaping offered; he embraced it with ardor, and travelling by night, and lodging in caverns by day, to shorten a long story, he at last arrived in Rome. The day of Alcander's arrival, Septimius sat in the forum administering justice; and hither our wanderer came, expecting to be instantly known, and publicly acknowledged. Here he stood the whole day among the crowd, watching the eyes of the judge, and expecting to be taken notice of; but so much was he altered by a long succession of hardships, that he passed entirely without notice; and in the evening, when he was going up to the prætor's chair, he was brutally repulsed by the attending lictors. The attention of the poor is generally driven from one ungrateful object to another. Night coming on, he now found himself under a necessity of seeking a place to lie in, and yet knew not where to apply. All emaciated and in rags as he was, none of the citizens would harbor so much wretchedness, and sleeping in the streets might be attended with interruption or danger: in short, he was obliged to take up his lodging in one of the tombs without the city, the usual retreat of guilt, poverty, or despair.

In this mansion of horror, laying his head upon an inverted urn, he forgot his miseries for a while in sleep; and virtue found on this flinty couch more ease than down can supply to the guilty.

It was midnight, when two robbers came to make this cave their retreat; but happening to disagree

about the division of their plunder, one of them stabbed the other to the heart, and left him weltering in blood at the entrance. In these circumstances he was found next morning, and this naturally induced a further enquiry. The alarm was spread, the cave was examined, Alcander was found sleeping, and immediately apprehended and accused of robbery and murder. The circumstances against him were strong, and the wretchedness of his appearance confirmed suspicion. Misfortune and he were now so long acquainted, that he at last became regardless of life. He detested a world where he had found only ingratitude, falshood, and cruelty, and was determined to make no defence. Thus lowering with resolution, he was dragged, bound with cords, before the tribunal of Septimius. The proofs were positive against him, and he offered nothing in his own vindication; the judge, therefore, was proceeding to doom him to a most cruel and ignominious death, when, as if illumined by a ray from heaven, he discovered, through all his misery, the features, though dim with sorrow, of his long lost, lov'd Alcander. It is impossible to describe his joy and his pain on this strange occasion; happy in once more seeing the person he most loved on earth, distressed at finding him in such circumstances. Thus agitated by contending passions, he flew from his tribunal, and falling on the neck of his dear benefactor, burst into an agony of distress. The attention of the multitude was soon, however, divided by another object. The robber, who had been really guilty, was apprehended selling his plunder, and, struck with a panic, confessed his crime. He was brought bound to the same tribunal, and acquitted every other person of any partnership in his guilt. Need the sequel be related? Alcander was acquitted, shared the friendship and the honors of his friend Septimius,

lived afterwards in happiness and ease, and left it to be engraved on his tomb, "That no circumstances are so desperate, which Providence may not relieve."

A LETTER FROM A TRAVELLER.

My dear WILL. *Cracow*, Aug. 2, 1758.

YOU see by the date of my letter that I am arrived in Poland. When will my wanderings be at an end? When will my restless disposition give me leave to enjoy the present hour? When at Lyons, I thought all happiness lay beyond the Alps; when in Italy, I found myself still in want of something, and expected to leave solicitude behind me, by going into Romelia, and now you find me turning back, still expecting ease every where, but where I am. It is now seven years since I saw the face of a single creature who cared a farthing whether I was dead or alive. Secluded from all the comforts of confidence, friendship, or society, I feel the solitude of an hermit, but not his ease.

'The prince of *** has taken me in his train, so that I am in no danger of starving for this bout. The prince's governor is a rude ignorant pedant, and his tutor a battered rake: thus, between two such characters, you may imagine he is finely instructed. I made some attempts to display all the little knowledge I had acquired by reading or observation; but I find myself regarded as an ignorant intruder. The truth is, I shall never be able to acquire a power of expressing myself with ease in any language but my

own; and out of my own country the highest character I can ever acquire is that of being a philosophic vagabond.

When I consider myself in the country which was once so formidable in war, and spread terror and desolation over the whole Roman empire, I can hardly account for the present wretchedness and pusillanimity of its inhabitants; a prey to every invader; their cities plundered without an enemy; their magistrates seeking redress by complaints, and not by vigor. Every thing conspires to raise my compassion for their miseries, were not my thoughts too busily engaged by my own. The whole kingdom is in a strange disorder; when our equipage, which consists of the prince and thirteen attendants, had arrived at some towns, there were no conveniences to be found, and we were obliged to have girls to conduct us to the next. I have seen a woman travel thus on horseback before us for thirty miles, and think herself highly paid, and make twenty reverences, upon receiving, with extacy, about two pence, for her trouble. In general we were better served by the women than the men on those occasions. The men seemed directed by a low sordid interest alone; they seemed mere machines, and all their thoughts were employed in the care of their horses. If we gently desired them to make more speed, they took not the least notice; kind language was what they had by no means been used to. It was proper to speak to them in the tones of anger, and sometimes it was even necessary to use blows, to excite them to their duty. How different these from the common people of England, whom a blow might induce to return the affront sevenfold! These poor people, however, from being brought up to vile usage, lose all the respect which they should have for themselves. They have contracted an habit of regarding con-

straint as the great rule of their duty. When they were treated with mildness, they no longer continued to perceive a superiority. They fancied themselves our equals, and a continuance of our humanity might probably have rendered them insolent; but the imperious tone, menaces, and blows, at once changed their sensations and their ideas: their ears and shoulders taught their souls to shrink back into servitude, from which they had for some moments fancied themselves disengaged.

The enthusiasm of liberty an Englishman feels is never so strong, as when presented by such prospects as these. I must own, in all my indigence, it is one of my comforts, (perhaps, indeed, it is my only boast) that I am of that happy country; though I scorn to starve there; though I do not choose to lead a life of wretched dependence, or be an object for my former acquaintance to point at. While you enjoy all the ease and elegance of prudence and virtue, your old friend wanders over the world, without a single anchor to hold by, or a friend except you to confide in*.

Yours, &c.

A SHORT ACCOUNT

OF THE LATE

MR. MAUPERTUIS.

MR. MAUPERTUIS, lately deceased, was the first to whom the English philosophers owed their being particularly admired by the rest of Europe.

* The sequel of this correspondence to be continued occasionally. I shall alter nothing either in the style or substance of these letters, and the reader may depend on their being genuine.

The romantic system of Des Cartes was adapted to the taste of the superficial and the indolent; the foreign universities had embraced it with ardor, and such are seldom convinced of their errors, till all others give up such false opinions as untenable. The philosophy of Newton, and the metaphysics of Locke, appeared; but, like all new truths, they were at once received with opposition and contempt. The English, it is true, studied, understood, and consequently admired them; it was very different on the Continent. Fontenelle, who seemed to preside over the Republic of letters, unwilling to acknowledge that all his life had been spent in erroneous philosophy, joined in the universal disapprobation, and the English philosophers seemed entirely unknown.

Maupertuis, however, made them his study; he thought he might oppose the physics of his country, and yet still be a good citizen: he defended our countrymen, wrote in their favor, and at last, as he had truth on his side, carried his cause. Almost all the learning of the English, till very lately, was conveyed in the language of France. The writings of Maupertuis spread the reputation of his master, Newton, and by an happy fortune have united his fame with that of our human prodigy.

The first of his performances, openly, in vindication of the Newtonian system, is his treatise entituled, *Sur la figure des Astres*, if I remember right; a work at once expressive of a deep geometrical knowledge, and the most happy manner of delivering abstruse science with ease. This met with violent opposition from a people, though fond of novelty in every thing else, yet, however, in matters of science, attached to ancient opinions with bigotry. As the old and obstinate fell away, the youth of France embraced the new opinions, and now seem more eager to defend Newton than even his countrymen.

The oddity of character which great men are sometimes remarkable for, Maupertuis was not entirely free from. If we can believe Voltaire, he once attempted to castrate himself; but whether this be true or no, it is certain he was extremely whimsical. Though born to a large fortune, when employed in mathematical enquiries, he disregarded his person to such a degree, and loved retirement so much, that he has been more than once put on the list of modest beggars by the curates of Paris, when he retired to some private quarter of the town, in order to enjoy his meditations without interruption. The character given of him by one of Voltaire's antagonists, if it can be depended upon, is much to his honor. You, says this writer to Mr. Voltaire, you were entertained by the king of Prussia as a buffoon, but Maupertuis as a philosopher. It is certain that the preference which this royal scholar gave to Maupertuis was the cause of Voltaire's disagreement with him. Voltaire could not bear to see a man, whose talents he had no great opinion of, preferred before him as president of the royal academy. His *Micromegas* was designed to ridicule Maupertuis; and probably it has brought more disgrace on the author than the subject. Whatever absurdities men of letters have indulged, and how fantastical soever the modes of science have been, their anger is still more subject to ridicule.

THE BEE,

NO. II.

SATURDAY, OCTOBER 13, 1759.

ON DRESS.

FOREIGNERS observe that there are no ladies in the world more beautiful, or more ill-dressed, than those of England. Our country-women have been compared to those pictures, where the face is the work of a Raphael; but the draperies thrown out by some empty pretender, destitute of taste, and entirely unacquainted with design.

If I were a poet, I might observe, on this occasion, that so much beauty set off with all the advantages of dress would be too powerful an antagonist for the opposite sex, and therefore it was wisely ordered, that our ladies should want taste, lest their admirers should entirely want reason.

But to confess a truth, I do not find they have a greater aversion to fine cloaths than the women of any other country whatsoever. I cannot fancy that a shopkeeper's wife in Cheapside has a greater tenderness for the fortune of her husband than a citizen's wife in Paris; or that miss in a boarding-school is more an œconomist in dress than mademoiselle in a nunnery.

Although Paris may be accounted the soil in which almost every fashion takes its rise, its influence is never so general there as with us. They study there the happy method of uniting grace and fashion, and never excuse a woman for being aukwardly dressed, by saying her cloaths are made in the mode. A French

woman is a perfect architect in dress ; she never, with Gothic ignorance, mixes the orders ; she never tricks out a squabby Doric shape with Corinthian finery ; or, to speak without metaphor, she conforms to general fashion, only when it happens not to be repugnant to private beauty.

Our ladies, on the contrary, seem to have no other standard for grace but the run of the town. If fashion gives the word, every distinction of beauty, complexion, or stature ceases, Sweeping trains, Prussian bonnets, and trollopees, as like each other, as if cut from the same piece, level all to one standard. The mall, the gardens, and the playhouses are filled with ladies in uniform, and their whole appearance shews as little variety or taste as if their cloaths were bespoke by the colonel of a marching regiment, or fancied by the same artist who dresses the three battalions of guards.

But not only ladies of every shape and complexion, but of every age too, are possessed of this unaccountable passion of dressing in the same manner. A lady of no quality can be distinguished from a lady of some quality only by the redness of her hands ; and a woman of sixty, masked, might easily pass for her granddaughter. I remember, a few days ago, to have walk-behind a damsel, tossed out in all the gaiety of fifteen ; her dress was loose, unstudied, and seemed the result of conscious beauty. I called up all my poetry on this occasion, and fancied twenty Cupids prepared for execution in every folding of her white negligee. I had prepared my imagination for an angel's face ; but what was my mortification to find that the imaginary goddess was no other than my cousin Hannah, four years older than myself, and I shall be sixty-two the twelfth of next November.

After the transports of our first salute were over, I could not avoid running my eye over her whole ap-

pearance. Her gown was of cambrick, cut short before, in order to discover an high-heeled shoe, which was buckled almost at the toe. Her cap, if cap it might be called that cap was none, consisted of a few bits of cambrick, and flowers of painted paper stuck on one side of her head. Her bosom, that had felt no hand, but the hand of time, these twenty years, rose suing, but in vain, to be pressed, I could indeed, have wished her more than an handkerchief of Paris-net to shade her beauties; for, as Tasso says of the rose-bud, *Quanto si mostra men tanto e'piu bella*, I should think her's most pleasing when least discovered.

As my cousin had not put on all this finery for nothing, she was at that time sallying out to the park, when I had overtaken her. Perceiving, however, that I had on my best wig, she offered, if I would 'squire her there, to send home the footman. Though I trembled for our reception in public, yet I could not with any civility, refuse; so to be as gallant as possible, I took her hand in my arm, and thus we marched on together.

When we made our entry at the Park, two antiquated figures, so polite and so tender as we seemed to be, soon attracted the eyes of the company. As we made our way among crowds who were out to shew their finery as well as we, wherever we came I perceived we brought good-humor in our train. The polite could not forbear smiling, and the vulgar burst out into a horse laugh at our grotesque figures. Cousin Hannah who was perfectly conscious of the rectitude of her own appearance, attributed all this mirth to the oddity of mine; while I as cordially placed the whole to her account. Thus, from being two of the best natured creatures alive, before we got half way up the mall, we both began to grow peevish, and like two mice on a string endeavored to revenge the impertinence of

others upon ourselves. "I am amazed, cousin Jef-
"fery, says miss, that I can never get you to dress
"like a Christian. I knew we should have the eyes
"of the Park upon us, with your great wig so frizzed,
"and yet so beggarly, and your monstrous muff. I
"hate those odious muffs." I could have patiently borne a criticism on all the rest of my equipage; but as I had always a peculiar veneration for my muff, I could not forbear being piqued a little; and throwing my eyes with a spiteful air on her bosom, "I could
"heartily wish, madam, replied I, that, for your sake,
"my muff was cut into a tippet."

As my cousin by this time was grown heartily ashamed of her gentleman usher, and as I was never very fond of any kind of exhibition myself, it was mutually agreed to retire for a while to one of the seats, and from that retreat remarked on others as freely as they had remarked on us.

When seated, we continued silent for some time, employed in very different speculations. I regarded the whole company, now passing in review before me, as drawn out merely for my amusement. For my entertainment the beauty had all that morning been improving her charms, the beau had put on lace, and the young doctor a big wig, merely to please me. But quite different were the sentiments of cousin Hannah; she regarded every well-dressed woman as a victorious rival, hated every face that seemed dressed in good humor, or wore the appearance of greater happiness than her own. I perceived her uneasiness, and attempted to lessen it, by observing that there was no company in the Park to-day. To this she readily assented; "and yet, says she, it is full enough of scrubs
"of one kind or another." My smiling at this observation gave her spirits to pursue the bent of her inclination, and now she began to exhibit her skill in secret

history, as she found me disposed to listen. "Ob-
"serve," says she to me, "that old woman in tawdry
"silk, and dressed out even beyond the fashion. That
"is Miss Biddy Evergreen. Miss Biddy, it seems,
"has money, and she considers that money was never
"so scarce as it is now, she seems resolved to keep
"what she has herself. She is ugly enough you
"see; yet I assure you, she has refused several offers
"to my own knowledge, within this twelvemonth.
"Let me see, three gentlemen from Ireland who stu-
"dy the law, two waiting captains, her doctor, and a
"Scotch preacher, who had like to have carried her
"off. All her time is passed between sickness and
"finery. Thus she spends the whole week in a close
"chamber, with no other company but her monkey,
"her apothecary, and cat, and comes dressed out to the
"Park every Sunday, to shew her airs, to get new lo-
"vers, to catch a new cold, and to make new work for
"the doctor.

"There goes Mrs. Roundabout, I mean the fat la-
"dy in the lutestring trollopee. Between you and I,
"she is but a cutler's wife. See how she's dressed,
"as fine as hands and pins can make her, while her
"two marriageable daughters, like bunters, in stuff
"gowns, are now taking six pennyworth of tea at the
"White conduit-house. Odious puss! how she wad-
"dles along, with her train two yards behind her!
"She puts me in mind of my lord Bantam's Indian
"sheep, which are obliged to have their monstrous
"tails trundled along in a go-cart. For all her airs, it
"goes to her husband's heart to see four yards of good
"lutestring wearing against the ground, like one of
"his knives on a grindstone. To speak my mind,
"cousin Jeffery, I never liked tails; for suppose a
"young fellow should be rude, and the lady should of-
"fer to step back in a fright, instead of retiring, she

" treads upon her train, and falls fairly on her back;
" and then you know, cousin,—her clothes may be
" spoiled.

" Ah! Miss Mazzard! I knew we should not miss
" her in the Park; she in the monstrous Russian bon-
" net. Miss, though so very fine, was bred a milliner,
" and might have had some custom if she had minded
" her business; but the girl was fond of finery, and in-
" stead of dressing her customers, laid out all her
" goods in adorning herself. Every new gown she put
" on impaired her credit; she still, however, went on
" improving her appearance, and lessening her little
" fortune, and is now, you see, become a belle and a
" bankrupt.

My cousin was proceeding in her remarks, which were interrupted by the approach of the very lady she had been so freely describing. Miss had perceived her at a distance, and approached to salute her. I found by the warmth of the two ladies protestations, that they had been long intimate esteemed friends and acquaintance. Both were so pleased at this happy rencounter, that they were resolved not to part for the day. So we all crossed the park together, and I saw them into a hackney coach at the gate of St. James's. I could not, however, help observing, " That they are
" generally most ridiculous themselves, who are apt
" to see most ridicule in others."

SOME PARTICULARS RELATIVE TO CHARLES XII.

NOT COMMONLY KNOWN.

SIR, *Stockholm.*

I CANNOT resist your solicitations, though it is possible I shall be unable to satisfy your curiosity.

The polite of every country seem to have but one character. A gentleman of Sweden differs but little except in trifles, from one of any other country. It is among the vulgar we are to find those distinctions which characterize a people, and from them it is that I take my picture of the Swedes.

Though the Swedes in general appear to languish under oppression, which often renders others wicked, or of malignant dispositions, it has not, however, the same influence upon them, as they are faithful, civil, and incapable of atrocious crimes. Would you believe that in Sweden, highway robberies are not so much as heard of? for my part I have not in the whole country seen a gibbet or a gallows. They pay an infinite respect to their ecclesiastics, whom they suppose to be the privy counsellors of Providence, who on their part, turn this credulity to their own advantage, and manage their parishioners as they please. In general however, they seldom abuse their sovereign authority. Hearkened to as oracles, regarded as the dispensers of eternal rewards and punishments, they readily influence their hearers into justice, and make them practical philosophers without the pains of study.

As to their persons they are perfectly well made, and the men particularly have a very engaging air. The greatest part of the boys which I saw in the country had very white hair. They were as beautiful as Cupids, and there was something open and entirely happy in their little chubby faces. The girls on the contrary, have neither such fair, nor such even complexions, and their features are much less delicate, which is a circumstance different from that of almost every other country. Besides this, it is observed that the women are generally afflicted with the itch, for which Scania is particularly remarkable. I had an instance of this in one of the inns on the road. The hos-

tess was one of the most beautiful women I have ever seen; she had so fine a complexion, that I could not avoid admiring it. But what was my surprise, when she opened her bosom in order to suckle her child, to perceive that seat of delight all covered with this disagreeable distemper. The careless manner in which she exposed to our eyes so disgusting an object, sufficiently testifies that they regard it as no very extraordinary malady, and seem to take no pains to conceal it. Such are the remarks, which probably you may think trifling enough, I have made in my journey to Stockholm, which, to take it all together, is a large, beautiful, and even a populous city.

The arsenal appears to me one of its greatest curiosities; it is an handsome spacious building, but, however, scantily supplied with the implements of war. To recompence this defect, they have almost filled it with trophies, and other marks of their former military glory. I saw there several chambers filled with Danish, Saxon, Polish, and Russian standards. There was at least enough to suffice half a dozen armies; but new standards are more easily made than new armies can be enlisted. I saw, besides, some very rich furniture, and some of the crown jewels of great value; but what principally engaged my attention, and touched me with passing melancholy, were the bloody, yet precious spoils of the two greatest heroes the North ever produced. What I mean are the clothes in which the great Gustavus Adolphus and the intrepid Charles XII. died by a fate not unusual to kings. The first, if I remember, is a sort of a buff waistcoat, made antique fashion, very plain, and without the least ornaments; the second, which was even more remarkable, consisted only of a coarse blue cloth coat, a large hat of less value, a shirt of coarse linen, large boots, and buff gloves made to cover a great part of the arm. His

saddle, his pistols, and his sword, have nothing in them remarkable, the meanest soldier was in this respect no way inferior to his gallant monarch. I shall use this opportunity to give you some particulars of the life of a man already so well known, which I had from persons who knew him when a child, and who now, by a fate not unusual to courtiers, spend a life of poverty and retirement, and talk over in raptures all the actions of their old victorious king, companion and master.

Courage and inflexible constancy formed the basis of this monarch's character. In his tenderest years he gave instances of both. When he was yet scarcely seven years old, being at dinner with the queen his mother, intending to give a bit of bread to a great dog he was fond of, this hungry animal snapt too greedily at the morsel, and bit his hand in a terrible manner. The wound bled copiously, but our young hero, without offering to cry, or taking the least notice of his misfortune, endeavored to conceal what had happened, lest his dog should be brought into trouble, and wrapped his bloody hand in the napkin. The queen perceiving that he did not eat, asked him the reason. He contented himself with replying, that he thanked her, he was not hungry. They thought he was taken ill, and so repeated their solicitations. But all was in vain, though the poor child was already grown pale with the loss of blood. An officer who attended at table, at last perceived it; for Charles would sooner have died than betrayed his dog, who he knew intended no injury.

At another time when in the small-pox, and his case appeared dangerous, he grew one day very uneasy in his bed, and a gentleman who watched him, desirous of covering him up close, received from the patient a violent box on his ear. Some hours after ob-

serving the prince more calm, he entreated to know how he had incurred his displeasure, or what he had done to have merited a blow. A blow, replied Charles, I don't remember any thing of it; I remember indeed, that I thought myself in the battle of Arbela, fighting for Darius, where I gave Alexander a blow, which brought him to the ground.

What great effects might not these two qualities of courage and constancy have produced, had they at first received a just direction. Charles, with proper instructions, thus naturally disposed, would have been the delight and glory of his age. Happy those princes, who are educated by men who are at once virtuous and wise, and have been for some time in the school of affliction; who weigh happiness against glory, and teach their royal pupils the real value of fame: who are ever shewing the superior dignity of man to that of royalty; that a peasant who does his duty is a nobler character than a king of even middling reputation. Happy, I say, were princes, could such men be found to instruct them; but those to whom such an education is generally intrusted, are men who themselves have acted in a sphere too high to know mankind. Puffed up themselves with the ideas of false grandeur, and measuring merit by adventitious circumstances of greatness, they generally communicate those fatal prejudices to their pupils, confirm their pride by adulation, or increase their ignorance by teaching them to despise that wisdom which is found among the poor.

But not to moralize when I only intend a story; what is related of the journeys of this prince is no less astonishing. He has sometimes been on horseback for four and twenty hours successively, and thus traversed the greatest part of his kingdom. At last none of his officers were found capable of following him;

he thus consequently rode the greatest part of his journeys quite alone, without taking a moment's repose, and without any other subsistance but a bit of bread. In one of these rapid courses he underwent an adventure singular enough. Riding thus post one day, all alone, he had the misfortune to have his horse fall dead under him. This might have embarrassed an ordinary man, but it gave Charles no sort of uneasiness. Sure of finding another horse, but not equally so of meeting with a good saddle and pistols, he ungirds his horse, claps the whole equipage on his own back, and thus accoutred marches on to the next inn, which by good fortune was not far off. Entering the stable, he here found an horse entirely to his mind; so, without further ceremony, he clapped on his saddle and housing with great composure, and was just going to mount, when the gentleman, who owned the horse, was apprized of a stranger's going to steal his property out of the stable. Upon asking the king, whom he had never seen, bluntly, how he presumed to meddle with his horse, Charles coolly replied, squeezing in his lips, which was his usual custom, that he took the horse because he wanted one; for you see, continued he, if I have none, I shall be obliged to carry the saddle myself. This answer did not seem at all satisfactory to the gentleman, who instantly drew his sword. In this the king was not much behind hand with him, and to it they were going, when the guards by this time came up, and testified that surprize which was natural to see arms in the hand of a subject against his king. Imagine whether the gentleman was less surprised than they at his unpremeditated disobedience. His astonishment, however, was soon dissipated by the king, who taking him by the hand, assured him he was a brave fellow, and himself would take care

he should be provided for. This promise was afterwards fulfilled, and I have been assured the king made him a captain.

HAPPINESS,

IN A GREAT MEASURE,

DEPENDENT ON CONSTITUTION.

WHEN I reflect on the unambitious retirement in which I passed the earlier part of my life in the country, I cannot avoid feeling some pain in thinking that those happy days are never to return. In that retreat all Nature seemed capable of affording pleasure; I then made no refinements on happiness, but could be pleased with the most aukward efforts of rustic mirth; thought cross-purposes the highest stretch of human wit, and questions and commands the most rational amusement for spending the evening. Happy could so charming an illusion still continue. I find age and knowledge only contribute to sour our dispositions. My present enjoyments may be more refined, but they are infinitely less pleasing. The pleasure Garrick gives can no way compare to that I have received from a country wag, who imitated a Quaker's sermon. The music of Matei is dissonance to what I felt when our old dairy-maid sung me into tears with Johnny Armstrong's last Good Night, or the Cruelty of Barbara Allen.

Writers of every age have endeavored to shew that pleasure is in us, and not in the objects offered for our amusement. If the soul be happily disposed, every thing becomes a subject of entertainment, and distress will almost want a name. Every occurrence passes

in review like the figures of a procession; some may be aukward, others ill-dressed; but none but a fool is for this enraged with the master of the ceremonies.

I remember to have once seen a slave in a fortification in Flanders, who appeared no way touched with his situation. He was maimed, deformed, and chained; obliged to toil from the appearance of day 'till night-fall, and condemned to this for life; yet, with all these circumstances of apparent wretchedness, he sung, would have danced, but that he wanted a leg, and appeared the merriest, happiest man of all the garrison. What a practical philosopher was here; an happy constitution supplied philosophy, and though seemingly destitute of wisdom, he was really wise. No reading or study had contributed to disenchant the fairy land around him. Every thing furnished him with an opportunity of mirth; and though some thought him from his insensibility a fool, he was such an idiot as philosophers might wish in vain to imitate.

They, who like him can place themselves on that side of the world, in which every thing appears in a ridiculous or pleasing light, will find something in every occurrence to excite their good humor. The most calamitous events, either to themselves or others, can bring no new affliction; the whole world is to them a theatre, on which comedies only are acted. All the bustle of heroism, or the rants of ambition, serve only to heighten the absurdity of the scene, and make the humor more poignant. They feel, in short, as little anguish at their own distress, or the complaints of others, as the undertaker, though dressed in black, feels sorrow at a funeral.

Of all the men I ever read of, the famous Cardinal De Retz possessed this happiness of temper in the highest degree. As he was a man of gallantry, and despised all that wore the pedantic appearance of phi-

losophy, wherever pleasure was to be sold, he was generally foremost to raise the auction. Being an universal admirer of the fair sex, when he found one lady cruel, he generally fell in love with another, from whom he expected a more favorable reception: if she too rejected his addresses, he never thought of retiring into desarts, or pining in hopeless distress. He persuaded himself, that instead of loving the lady, he only fancied he had loved her, and so all was well again. When fortune wore her angriest look, when he at last fell into the power of his most deadly enemy Cardinal Mazarine, and was confined a close prisoner in the castle of Valenciennes, he never attempted to support his distress by wisdom or philosophy, for he pretended to neither. He laughed at himself and his persecutor, and seemed infinitely pleased at his new situation. In this mansion of distress, though secluded from his friends, though denied all the amusements, and even the conveniences of life, teased every hour by the impertinence of wretches who were employed to guard him, he still retained his good humor, laughed at all their little spite, and carried the jest so far as to be revenged, by writing the life of his gaoler.

All that philosophy can teach, is to be stubborn or sullen under misfortunes. The Cardinal's example will instruct us to be merry in circumstances of the highest affliction. It matters not whether our good humor be construed by others into insensibility, or even idiotism; it is happiness to ourselves, and none but a fool would measure his satisfaction by what the world thinks of it.

Dick Wildgoose was one of the happiest silly fellows I ever knew. He was of the number of those good-natured creatures that are said to do no harm to any but themselves. Whenever Dick fell into any

misery, he usually called it *seeing life*. If his head was broke by a chairman, or his pocket picked by a sharper, he comforted himself by imitating the Hibernian dialect of the one, or the more fashionable cant of the other. Nothing came amiss to Dick. His inattention to money matters had insensed his father to such a degree, that all the intercession of his friends in his favor was fruitless. The old gentleman was on his death-bed. The whole family, and Dick among the number, gathered round him. I leave my second son Andrew, said the expiring miser, my whole estate, and desire him to be frugal. Andrew, in a sorrowful tone, as is usual on these occasions, "Prayed heaven to prolong his life and health to enjoy it himself." I recommend Simon, my third son, to the care of his elder brother, and leave him besides four thousand pounds. "Ah! father, (cried Simon, in great affliction to be sure) may heaven give you life and health to enjoy it yourself!" At last, turning to poor Dick; "as for you, you have always been a sad dog, you'll never come to good, you'll never be rich, I'll leave you a shilling to buy an halter." "Ah! father, (cries Dick, without any emotion) may heaven give you life and health to enjoy it yourself!" This was all the trouble the loss of fortune gave this thoughtless imprudent creature. However, the tenderness of an uncle recompenced the neglect of a father; and Dick is not only excessively good-humored, but competently rich.

The world, in short, may cry out at a bankrupt who appears at a ball; at an author who laughs at the public which pronounces him a dunce; at a general who smiles at the reproach of the vulgar, or at a lady who keeps her good humor in spite of scandal; but such is the wisest behavior they can possibly assume; it is certainly a better way to oppose calamity by dissi-

pation, than to take up the arms of reason or resolution to oppose it; by the first method we forget our miseries; by the last we only conceal them from others; by struggling with misfortunes, we are sure to receive some wounds in the conflict. The only method to come off victorious, is by running away.

ON OUR THEATRES.

MADEMOISELLE CLARION, a celebrated actress at Paris, seems to me the most perfect female figure I have ever seen upon any stage. Not, perhaps, that Nature has been more liberal of personal beauty to her, than some to be seen upon our theatres at home. There are actresses here who have as much of what connoisseurs call statuary grace, by which is meant elegance unconnected with motion, as she; but they all fall infinitely short of her when the soul comes to give expression to the limbs, and animates every feature.

Her first appearance is excessively engaging; she never comes in staring round upon the company, as if she intended to count the benefits of the house, or at least to see, as well as be seen. Her eyes are always, at first, intently fixed upon the persons of the drama, and she lifts them by degress, with enchanting diffidence, upon the spectators. Her first speech, or at least the first part of it, is delivered with scarcely any motion of the arm; her hands and her tongue never set out together; but the one prepares us for the other. She sometimes begins with a mute eloquent attitude; but never goes forward all at once with hands, eyes, head, and voice. This observation, though it may appear of no importance, should cer-

tainly be adverted to; nor do I see any one performer (Garrick only excepted) among us, that is not in this particular apt to offend. By this simple beginning she gives herself a power of rising in the passion of the scene. As she proceeds, every gesture, every look acquires new violence, till at last transported, she fills the whole vehemence of the part, and all the idea of the poet.

Her hands are not alternately stretched out, and then drawn in again, as with the singing women at Sadler's Wells; they are employed with graceful variety, and every moment pleases with new and unexpected eloquence. Add to this, that their motion is generally from the shoulder; she never flourishes her hands while the upper part of her arm is motionless, nor has she the ridiculous appearance, as if her elbows were pinned to her hips.

But of all the cautions to be given to our rising actresses, I would particularly recommend it to them never to take notice of the audience, upon any occasion whatsoever; let the spectators applaud never so loudly, their praises should pass, except at the end of the epilogue, with seeming inattention. I can never pardon a lady on the stage who, when she draws the admiration of the whole audience, turns about to make them a low courtesy for their applause. Such a figure no longer continues Belvidera, but at once drops into Mrs. Cibber. Suppose a sober tradesman, who once a year takes his shilling's worth at Drury-lane, in order to be delighted with the figure of a queen, the queen of Sheba, for instance, or any other queen: this honest man has no other idea of the great but from their superior pride and impertinence; suppose such a man placed among the spectators, the first figure that appears on the stage is the queen herself, courtesying and cringing to all the company; how can he fancy her

the haughty favorite of king Solomon the wise, who appears actually more submissive than the wife of his bosom. We are all tradesmen of a nicer relish in this respect, and such conduct may disgust every spectator who loves to have the illusion of Nature strong upon him.

Yet, while I recommend to our actresses a skilful attention to gesture, I would not have them study it in the looking-glass. This, without some precaution, will render their action formal; by too great an intimacy with this they become stiff and affected. People seldom improve when they have no other model but themselves to copy after. I remember to have known a notable performer of the other sex, who made great use of this flattering monitor, and yet was one of the stiffest figures I ever saw. I am told his apartment was hung round with looking-glass, that he might see his person twenty times reflected upon entering the room; and I will make bold to say, he saw twenty very ugly fellows whenever he did so.

THE BEE,

NO. III.

SATURDAY, OCTOBER 20, 1759.

ON THE USE OF LANGUAGE.

THE manner in which most writers begin their treatises on the Uuse of Language, is generally thus: "Language has been granted to man, in order to dis- "cover his wants and necessities, so as to have them "relieved by society. Whatever we desire, what- "ever we wish, it is but to cloath those desires or "wishes in words, in order to fruition; the principal "use of language, therefore, say they, is to express "our wants, so as to receive a speedy redress."

Such an account as this may serve to gratify grammarians and rhetoricians well enough, but men who know the world maintain very contrary maxims; they hold, and I think with some shew of reason, that he who best knows how to conceal his necessity and desires, is the most likely person to find redress, and that the true use of speech is not so much to express our wants as to conceal them.

When we reflect on the manner in which mankind generally confer their favors, we shall find that they who seem to want them least, are the very persons who most liberally share them. There is something so attractive in riches, that the large heap generally collects from the smaller; and the poor find as much pleasure in increasing the enormous mass, as the mi-

ser, who owns it, sees happiness in its increase. Nor is there in this any thing repugnant to the laws of true morality. Seneca himself allows, that in conferring benefits, the present should always be suited to the dignity of the receiver. Thus the rich always receive large presents, and are thanked for accepting them. Men of middling stations are obliged to be content with presents something less; while the beggar, who may be truly said to want indeed, is well paid if a farthing rewards his warmest solicitations.

Every man who has seen the world, and has had his *ups and downs in life*, as the expression is, must have frequently experienced the truth of this doctrine, and must know that to have much, or to seem to have it, is the only way to have more. Ovid finely compares a man of broken fortune to a falling column; the lower it sinks, the greater weight it is obliged to sustain. Thus, when a man has no occasion to borrow, he finds numbers willing to lend him. Should he ask his friend to lend him an hundred pounds, it is possible, from the largeness of his demand, he may find credit for twenty; but should he humbly only sue for a trifle, it is two to one whether he might be trusted for two pence. A certain young fellow at George's, whenever he had occasion to ask his friend for a guinea, used to prelude his request as if he wanted two hundred, and talked so familiarly of large sums, that none could ever think he wanted a small one. The same gentleman, whenever he wanted credit for a new suit from his taylor, always made a proposal in laced cloaths; for he found by experience, that if he appeared shabby on these occasions, Mr. Lynch had taken an oath against trusting; or what was every bit as bad, his foreman was out of the way, and would not be at home these two days.

There can be no inducement to reveal our wants, except to find pity, and by this means relief; but before a poor man opens his mind in such circumstances, he should first consider whether he is contented to lose the esteem of the person he solicits, and whether he is willing to give up friendship only to excite compassion. Pity and friendship are passions incompatible with each other, and it is impossible that both can reside in any breast for the smallest space, without impairing each other. Friendship is made up of esteem and pleasure; pity is composed of sorrow and contempt; the mind may for some time fluctuate between them, but it never can entertain both together.

Yet let it not be thought that I would exclude pity from the human mind. There is scarcely any who are not in some degree possessed of this pleasing softness; but it is at best but a short-lived passion, and seldom affords distress more than transitory assistance: with some it scarcely lasts from the first impulse till the hand can be put into the pocket; with others it may continue for twice that space, and on some extraordinary sensibility I have seen it operate for half an hour. But however, last as it will, it generally produces but beggarly effects; and where from this motive we give an halfpenny, from others we give always pounds. In great distress we sometimes, it is true, feel the influence of tenderness strongly; when the same distress solicits a second time, we then feel with diminished sensibility, but like the repetition of an echo, every new impulse becomes weaker, till at last our sensations lose every mixture of sorrow, and degenerate into downright contempt.

Jack Spindle and I were old acquaintance; but he's gone. Jack was bred in a compting-house, and his father dying just as he was out of his time, left him an handsome fortune, and many friends to advise him.

The restraint in which he had been brought up had thrown a gloom upon his temper, which some regarded as an habitual prudence, and from such considerations he had every day repeated offers of friendship. Those who had money, were ready to offer him their assistance that way; and they who had daughters, frequently, in the warmth of affection, advised him to marry. Jack, however, was in good circumstances; he wanted neither money, friends, nor a wife, and therefore modestly declined their proposals.

Some errors in the management of his affairs, and several losses in trade, soon brought Jack to a different way of thinking; and he at last thought it his best way to let his friends know that their offers were at length acceptable. His first address was therefore to a scrivener, who had formerly made him frequent offers of money and friendship, at a time when, perhaps, he knew those offers would have been refused.

Jack, therefore, thought he might use his old friend without any ceremony, and as a man confident of not being refused, requested the use of an hundred guineas for a few days, as he just then had an occasion for money. "And pray, Mr. Spindle," replied the "scrivener, "do you want all this money?" "Want "it, Sir," says the other, "if I did not want it, I "should not have asked it." "I am sorry for that," "says the friend, "for those who want money when "they come to borrow, will want money when they "should come to pay. To say the truth, Mr. Spindle, "money is money now-a-days. I believe it is all sunk "in the bottom of the sea, for my part; and he that has "got a little, is a fool if he does not keep what he has "got."

Not quite disconcerted by this refusal, our adventurer was resolved to apply to another, whom he knew to be the very best friend he had in the world. The

gentleman whom he now addressed, received his proposal with all the affability that could be expected from generous friendship. "Let me see, you want an hun-"dred guineas; and pray, dear Jack, would not fifty "answer." "*If you have but fifty to spare, Sir, I* "*must be contented.*" "Fifty to spare! I do not say that, "for I believe I have but twenty about me." "*Then* "*I must borrow the other thirty from some other friend.*" "And pray," replied the friend, "would it not be the "best way to borrow the whole money from that other "friend, and then one note will serve for all, you "know? Lord, Mr. Spindle, make no ceremony "with me at any time; you know I'm your friend, "when you chuse a bit of dinner or so.——You, Tom, "see the gentleman down. You won't forget to dine "with us now and then. Your very humble servant."

Distressed, but not discouraged at this treatment, he was at last resolved to find that assistance from love, which he could not have from friendship. Miss Jenny Dismal had a fortune in her own hands, and she had already made all the advances that her sex's modesty would permit. He made his proposal therefore with confidence, but soon perceived, "No bankrupt ever "found the fair one kind." Miss Jenny and Master Billy Galloon were lately fallen deeply in love with each other, and the whole neighborhood thought it would soon be a match.

Every day now began to strip Jack of his former finery; his cloaths flew piece by piece to the pawnbroker's; and he seemed at length equipped in the genuine mourning of antiquity. But still he thought himself secure from starving; the numberless invitations he had received to dine, even after his losses, were yet unanswered; he was therefore now resolved to accept of a dinner because he wanted one; and in this manner he actually lived among his friends a whole week without being openly affronted. The last

place I saw poor Jack was at the Rev. Dr. Gosling's. He had, as he fancied, just nicked the time, for he came in as the cloth was laying. He took a chair without being desired, and talked for some time without being attended to. He assured the company, that nothing procured so good an appetite as a walk to White Conduit-house, where he had been that morning. He looked at the table-cloth, and praised the figure of the damask, talked of a feast where he had been the day before, but that the venison was overdone. All this, however, procured the poor creature no invitation, and he was not yet sufficiently hardened to stay without being asked; wherefore, finding the gentleman of the house insensible to all his fetches, he thought proper, at last, to retire, and mend his appetite by a walk in the Park.

You, then, O ye beggars of my acquaintance, whether in rags or lace; whether in Kent-street or the Mall; whether at Smyrna or St. Giles's; might I advise you as a friend, never seem in want of the favor which you solicit. Apply to every passion but pity, for redress. You may find relief from vanity, from self-interest, or from avarice, but seldom from compassion. The very eloquence of a poor man is disgusting; and that mouth which is opened even for flattery, is seldom expected to close without a petition.

If then you would ward off the gripe of Poverty, pretend to be a stranger to her, and she will at least use you with ceremony. Hear not my advice, but that of Offellus. If you be caught dining upon a half-penny porrenger of pease soup and potatoes, praise the wholesomness of your frugal repast. You may observe, that Dr. Cheyne has prescribed pease broth for the gravel; hint that you are not one of those who are always making a god of your belly. If you are obliged to wear a flimsy stuff in the midst of winter,

be the first to remark that stuffs are very much worn at Paris. If there be found some irreparable defects in any part of your equipage, which cannot be concealed by all the arts of sitting cross-legged, coaxing, or darning, say, that neither you nor Sampson Gideon were ever very fond of dress. Or if you be a philosopher, hint that Plato or Seneca are the tailors you choose to employ; assure the company that man ought to be content with a bare covering, since what now is so much the pride of some, was formerly our shame. Horace will give you a Latin sentence fit for the occasion.

Toga defendere frigus,
Quamvis crassa, queat,

In short, however caught, do not give up, but ascribe to the frugality of your disposition what others might be apt to attribute to the narrowness of your circumstances, and appear rather to be a miser than a beggar. To be poor, and to seem poor, is a certain method never to rise. Pride in the great is hateful, in the wise it is ridiculous; *beggarly pride* is the only sort of vanity I can excuse.

THE HISTORY OF HYPASIA.

MAN, when secluded from society, is not a more solitary being than the woman who leaves the duties of her own sex to invade the privileges of ours. She seems in such circumstances, like one in banishment; she appears like a neutral being between the sexes; and though she may have the admiration of both, she finds true happiness from neither.

Of all the ladies of antiquity, I have read of none who was ever more justly celebrated than the beauti-

ful Hypasia, the daughter of Leon the philosopher. This most accomplished of women was born at Alexandria in the reign of Theodosius the younger. Nature was never more lavish of its gifts than it had been to her, enduēd as she was with the most exalted understanding, and the happiest turn to science. Education completed what Nature had begun, and made her the prodigy, not only of her age, but the glory of her sex.

From her father she learned geometry and astronomy; she collected from the conversation and schools of the other philosophers, for which Alexandria was at that time famous, the principles of the rest of the sciences.

What cannot be conquered by natural penetration and a passion for study? The boundless knowledge, which at that period of time was required to form the character of a philosopher, no way discouraged her; she delivered herself up to the study of Aristotle and Plato, and soon not one in all Alexandria understood so perfectly as she all the difficulties of these two philosophers.

But not their systems alone, but those of every other sect were quite familiar to her; and to this knowledge she added that of polite learning, and the art of oratory. All the learning which it was possible for the human mind to contain, being joined to a most enchanting eloquence, rendered this lady the wonder not only of the populace, who easily admire, but of philosophers themselves, who are seldom fond of admiration.

The city of Alexandria was every day crowded with strangers, who came from all parts of Greece and Asia to see and hear her, As for the charms of her person, they might not probably have been mentioned, did she not join to a beauty the most striking, a virtue

that might repress the most assuming; and though in the whole capital, famed for charms, there was not one who could equal her in beauty; though in a city, the resort of all the learning then existing in the world, there was not one who could equal her in knowledge; yet with such accomplishments Hypasia was the most modest of her sex. Her reputation for virtue was not less than her virtues; and though in a city divided between two factions, though visited by the wits and the philosophers of the age, calumny never dared to suspect her morals, or attempt her character. Both the Christians and the Heathens who have transmitted her history and her misfortunes, have but one voice, when they speak of her beauty, her knowledge, and her virtue. Nay, so much harmony reigns in their accounts of this prodigy of perfection, that, in spite of the opposition of their faith, we should never have been able to judge of what religion was Hypasia, were we not informed, from other circumstances, that she was an Heathen. Providence had taken so much pains in forming her that we are almost induced to complain of its not having endeavored to make her a christian; but from this complaint we are deterred by a thousand contrary observations, which lead us to reverence its inscrutable mysteries.

This great reputation, of which she so justly was possessed, was at last, however, the occasion of her ruin.

The person, who then possessed the patriarchate of Alexandria, was equally remarkable for his violence, cruelty, and pride. Conducted by an ill-grounded zeal for the Christian religion, or perhaps desirous of augmenting his authority in the city, he had long meditated the banishment of the jews. A difference arising between them and the Christians with respect to some public games, seemed to him a proper juncture

for putting his ambitious designs into execution. He found no difficulty in exciting the people, naturally disposed to revolt. The prefect, who at that time commanded the city, interposed on this occasion, and thought it just to put one of the chief creatures of the patriarch to the torture, in order to discover the first promoter of the conspiracy. The patriarch enraged at the injustice he thought offered to his character and dignity, and piqued at the protection which was offered to the Jews, sent for the chiefs of the synagogue, and enjoined them to renounce their designs, upon pain of incurring his highest displeasure.

The Jews, far from fearing his menaces, excited new tumults, in which several citizens had the misfortune to fall. The patriarch could no longer contain; at the head of a numerous body of Christians, he flew to the synagogues, which he demolished, and drove the Jews from a city, of which they had been possessed since the times of Alexander the Great. It may be easily imagined that the prefect could not behold, without pain, his jurisdiction thus insulted, and the city deprived of a number of its most industrious inhabitants.

The affair was therefore brought before the emperor. The patriarch complained of the excesses of the Jews, and the prefect of the outrages of the patriarch. At this very juncture, five hundred monks, of mount Nitria, imagining the life of their chief to be in danger, and that their religion was threatened in his fall, flew into the city with ungovernable rage, attacked the prefect in the streets, and, not content with loading him with reproaches, wounded him in several places.

The citizens had by this time notice of the fury of the monks; they, therefore, assembled in a body, put the monks to flight, seized on him who had been found

throwing a stone, and delivered him to the prefect, who caused him to be put to death without further delay.

The patriarch immediately ordered the dead body which had been exposed to view, to be taken down, procured for it all the pomp and rites of burial, and went even so far as himself to pronounce the funeral oration, in which he classed a seditious monk among the martyrs. This conduct was by no means generally approved of; the most moderate even among the Christians perceived and blamed his indiscretion; but he was now too far advanced to retire. He had made several overtures towards a reconciliation with the prefect, which not succeeding, he bore all those an implacable hatred whom he imagined to have any hand in traversing his designs; but Hypasia was particularly destined to ruin. She could not find pardon, as she was known to have a most refined friendship for the prefect: wherefore the populace were incited against her. *Peter*, a reader of the principal church, one of those vile slaves by which men in power are too frequently attended, wretches ever ready to commit any crime which they hope may render them agreeable to their employer; this fellow, I say attended by a crowd of villians, waited for Hypasia, as she was returning from a visit, at her own door, seized her as she was going in, and dragged her to one of the churches called Cesarea, where, stripping her in a most inhuman manner, they exercised the most inhuman cruelties upon her, cut her into pieces, and burnt her remains to ashes. Such was the end of Hypasia, the glory of her own sex, and the astonishment of ours.

ON JUSTICE AND GENEROSITY.

LYSIPPUS, is a man whose greatness of soul the whole world admires. His generosity is such, that it prevents a demand, and saves the receiver the trouble and confusion of a request. His liberality also does not oblidge more by its greatness, than by his inimitable grace in giving. Sometimes he even distributes his bounties to strangers, and has been known to do good offices to those who professed themselves his enemies. All the world are unanimous in the praise of his generosity; there is only one sort of people who complain of his conduct. Lysippus does not pay his debts.

It is no difficult matter to account for a conduct so seemingly incompatible with itself. There is greatness in being generous, and there is only simple justice in satisfying his creditors. Generosity is the part of a soul raised above the vulgar. There is in it something of what we admire in heroes, and praise with a degree of rapture. Justice, on the contrary, is a mere mechanic virtue, fit only for tradesmen, and what is practised by every broker in Change Alley.

In paying his debts, a man barely does his duty, and it is an action attended with no sort of glory. Should Lysippus satisfy his creditors, who would be at the pains of telling it to the world? Generosity is a virtue of very different complexion. It is raised above duty, and from its elevation attracts the attention and the praises of us little mortals below.

In this manner do men generally reason upon justice and generosity. The first is despised, though a virtue essential to the good of society; and the other attracts our esteem, which too frequently proceeds from an impetuosity of temper, rather directed by

vanity than reason. Lysippus is told that his banker asks a debt of forty pounds, and that a distressed acquaintance petitions for the same sum. He gives it without hesitating to the latter; for he demands as a favor what the former requires as a debt.

Mankind in general are not sufficiently acquainted with the import of the word Justice: it is commonly believed to consist only in a performance of those duties to which the laws of society can oblige us. This I allow is sometimes the import of the word, and in this sense justice is distinguished from equity; but there is a justice still more extensive, and which can be shewn to embrace all the virtues united.

Justice may be defined to be that virtue which impels us to give to every person what is his due. In this extended sense of the word, it comprehends the practice of every virtue which reason prescribes, or society should expect. Our duty to our maker, to each other, and to ourselves, are fully answered, if we give them what we owe them. Thus justice, properly speaking, is the only virtue, and all the rest have their origin in it.

The qualities of candor, fortitude, charity, and generosity, for instance, are not in their own nature, virtues; and, if ever they deserve the title, it is owing only to justice, which impels and directs them. Without such a moderator, candor might become indiscretion, fortitude obstinacy, charity imprudence, and generosity mistaken profusion.

A disinterested action, if it be not conducted by justice, is at best indifferent in its nature, and not unfrequently even turns to vice. The expences of society, of presents, of entertainments, and the other helps to cheerfulness, are actions merely indifferent; when not repugnant to a better method of disposing of our superfluities, but they become vicious when they ob-

struct or exhaust our abilities from a more virtuous disposition of our circumstances.

True generosity is a duty as indispensably necessary as those imposed upon us by law. It is a rule imposed upon us by reason, which should be the sovereign law of a rational being. But this generosity does not consist in obeying every impulse of humanity, in following blind passion for our guide, and impairing our circumstances by present benefactions, so as to render us incapable of future ones.

Misers are generally characterised as men without honor, or without humanity, who live only to accumulate, and to this passion sacrifise every other happiness. They have been described as madmen, who, in the midst of abundance, banish every pleasure, and make, from imaginary wants, real necessities. But few, very few correspond to this exaggerated picture; and, perhaps, there is not one in whom all these circumstances are found united. Instead of this, we find the sober and the industrious branded by the vain and the idle, with this odious appellation. Men who, by frugality and labor, raise themselves above their equals and contribute their share of industry to the common stock.

Whatever the vain or the ignorant may say, well were it for society had we more of this character amongst us. In general, these close men are found at last the true benefactors of society. With an avaricious man we seldom lose in our dealings, but too frequently in our commerce with prodigality.

A French priest, whose name was Godinot, went for a long time by the name of the Griper. He refused to relieve the most apparent wretchedness, and by a skilful management of his vineyard, had the good fortune to acquire immense sums of money. The inhabitants of Rheims, who were his fellow-citizens,

detested him, and the populace, who seldom love a miser, wherever he went, received him with contempt. He still, however, continued his former simplicity of life, his amazing and unremitted frugality. This good man had long perceived the wants of the poor in the city, particularly, in having no water but what they were obliged to buy at an advanced price; wherefore, that whole fortune, which he had been amassing, he laid out in an aqueduct, by which he did the poor more useful and lasting service, than if he had distributed his whole income in charity every day at his door.

Among men long conversant with books, we too frequently find those misplaced virtues, of which I have been now complaining. We find the studious animated with a strong passion for the great virtues, as they are mistakenly called, and utterly forgetful of the ordinary ones. The declamations of philosophy are generally rather exhausted on these supererogatory duties, than on such as are indispensably necessary. A man, therefore, who has taken his ideas of mankind from study alone, generally comes into the world with an heart melting at every fictitious distress. Thus he is induced, by misplaced liberality, to put himself into the indigent circumstances of the person he relieves.

I shall conclude this paper with the advice of one of the Ancients, to a young man whom he saw giving away all his substance to pretended distress. "It is "possible, that the person you relieve may be an hon- "est man; and I know that you who relieve him are "such. You see, then, by your generosity, you only "rob a man, who is certainly deserving, to bestow it "on one who may possibly be a rogue. And while "you are unjust in rewarding uncertain merit, you "are doubly guilty by stripping yourself."

SOME PARTICULARS RELATING TO

FATHER FREIJO.

Primus mortales tollere contra
Est oculos ausus, primusque assurgere contra.

LUCR.

THE Spanish nation has, for many centuries past, been remarkable for the grossest ignorance in polite literature, especially in point of natural philosophy; a science so useful to mankind, that her neighbors have ever esteemed it a matter of the greatest importance, to endeavor, by repeated experiments, to strike a light out of the chaos in which truth seemed to be confounded. Their curiosity in this respect was so indifferent, that, though they had discovered new worlds, they were at a loss to explain the phænomena of their own, and their pride so unaccountable that they disdained to borrow from others that instruction, which their natural indolence permitted them not to acquire.

It gives me, however, a secret satisfaction, to behold an extraordinary genius now existing in that nation, whose studious endeavors seem calculated to undeceive the superstitious and instruct the ignorant: I mean the celebrated Padre Freijo. In unravelling the mysteries of Nature, and explaining physical experiments, he takes an opportunity of displaying the concurrence of second causes in those very wonders, which the vulgar ascribe to supernatural influence.

An example of this kind happened a few years ago in a small town of the kingdom of Valencia. Passing through at the hour of mass, he alighted from his mule, and proceeded to the parish-church, which he found extremely crowded, and there appeared on the faces of the faithful a more than usual alacrity. The sun, it seems, which had been for some minutes ris-

der a cloud, had begun to shine on a large crucifix, that stood on the middle of the altar, studded with several precious stones. The reflection from these, and from the diamond eyes of some silver saints, so dazzled the multitude, that they unanimously cried out, A miracle! a miracle! whilst the priest at the altar with seeming consternation, continued his heavenly conversation. Padre Freijo soon dissipated the charm, by tying his handkerchief round the head of one of the statues, for which he was arraigned by the inquisition; whose flames, however, he has had the good fortune hitherto to escape.

THE BEE,

NO. IV.

SATURDAY, OCTOBER 27, 1759.

MISCELLANEOUS.

WERE I to measure the merit of my present undertaking by its success, or the rapidity of its sale, I might be led to form conclusions by no means favorable to the pride of an author. Should I estimate my fame by its extent, every Newspaper and Magazine would leave me far behind. Their fame is diffused in a very wide circle, that of some as far as Islington, and some yet farther still: while mine, I sincerely believe, has hardly travelled beyond the sound of Bow-bell; and while the works of others fly like unpinioned swans, I find my own move as heavily as a new-plucked goose.

Still, however, I have as much pride as they who have ten times as many readers. It is impossible to repeat all the agreeable delusions, in which a disappointed author is apt to find comfort. I conclude, that what my reputation wants in extent, is made up by its solidity. *Minus juvat Gloria lata quam magna.* I have great satisfaction in considering the delicacy and discernment of those readers I have, and in ascribing my want of popularity to the ignorance or inattention of those I have not. All the world may forsake an author, but vanity will never forsake him.

Yet notwithstanding so sincere a confession, I was once induced to shew my indignation against the pub-

lic, by discontinuing my endeavors to please; and was bravely resolved, like Raleigh, to vex them by burning my manuscript in a passion. Upon recollection, however, I considered what set or body of people would be displeased at my rashness. The sun, after so sad an accident, might shine next morning as bright as usual; men might laugh and sing the next day, and transact business as before, and not a single creature feel any regret but myself.

I reflected upon the story of a minister, who in the reign of Charles II. upon a certain occasion, resigned all his posts, and retired into the country in a fit of resentment. But as he had not given the world entirely up with his ambition, he sent a messenger to town, to see how the courtiers would bear his resignation. Upon the messenger's return, he was asked whether there appeared any commotion at court? To which he replied, There were very great ones. "Ay," says the minister, "I knew my friends would make a "bustle; all petitioning the king for my restoration, "I presume." "No, Sir," replied the messenger, "they are only petitioning his majesty to be put in your "place." In the same manner, should I retire in indignation, instead of having Apollo in mourning, or the Muses in a fit of the spleen; instead of having the learned world apostrophising at my untimely decease, perhaps all Grub-street might laugh at my fall, and self-approving dignity might never be able to shield me from ridicule. In short, I am resolved to write on, if it were only to spite them. If the present generation will not hear my voice, hearken, O posterity! to you I call, and from you I expect redress! What rapture will it not give to have the Scaligers, Daciers, and Warburtons of future times commenting with admiration upon every line I now write, working away those ignorant creatures, who offer to arraign my

merit, with all the virulence of learned reproach. Ay, my friends, let them feel it; call names, never spare them; they deserve it all, and ten times more. I have been told of a critic, who was crucified at the command of another to the reputation of Homer. That, no doubt, was more than poetical justice, and I shall be perfectly content if those, who criticise me, are only clapped in the pillory, kept fifteen days upon bread and water, and obliged to run the gantlope through Paternoster-row. The truth is, I can expect happiness from posterity either way. If I write ill, happy in being forgotten; if well, happy in being remembered with respect.

Yet, considering things in a prudential light, perhaps I was mistaken in designing my paper as an agreeable relaxation to the studious, or an help to conversation among the gay; instead of addressing it to such, I should have written down to the taste and apprehension of the many, and sought for reputation on the broad road. Literary fame I now find like religious, generally begins among the vulgar. As for the polite, they are so very polite, as never to applaud upon any account. One of these, with a face screwed up into affectation, tells you, that fools may *admire*, but men of sense only *approve*. Thus, lest he should rise in rapture at any thing new, he keeps down every passion but pride and self-importance; approves with phlegm, and the poor author is damned in the taking a pinch of snuff. Another has written a book himself, and being condemned for a dunce, he turns a sort of king's evidence in criticism, and now becomes the terror of every offender. A third, possessed of full grown reputation, shades off every beam of favor from those who endeavor to grow beneath him, and keeps down that merit, which, but for his influence, might rise into equal eminence. While others, still worse,

peruse old books for their amusement, and new books only to condemn; so that the public seem heartily sick of all but the business of the day, and read every thing now with as little attention as they examine the faces of the passing crowd.

From these considerations I was once determined to throw off all connections with taste, and fairly address my countrymen in the same engaging style and manner with other periodical pamphlets, much more in vogue than probably mine shall ever be. To effect this, I had thoughts of changing the title into that of the ROYAL BEE, the ANTIGALLICAN BEE, or the BEE'S MAGAZINE. I had laid in a proper stock of popular topics, such as encomiums on the king of Prussia, invectives against the queen of Hungary and the French, the necessity of a militia, our undoubted sovereignty of the seas, reflections upon the present state of affairs, a dissertation upon liberty, some seasonable thoughts upon the intended bridge at Blackfriars, and an address to Britons. The history of an old woman, whose teeth grew three inches long, an ode upon our victories, a rebus, an acrostic upon Miss Peggy P. and a journal of the weather. All this, together with four extraordinary pages of *letter press*, a beautiful map of England, and two prints curiously colored from Nature, I fancied might touch their very souls. I was actually beginning an address to the people, when my pride at last overcame my prudence, and determined me to endeavor to please by the goodness of my entertainment, rather than by the magnificence of my sign.

The Spectator, and many succeeding essayists, frequently inform us of the numerous compliments paid them in the course of their lucubrations; of the frequent encouragements they met to inspire them with ardor, and increase their eagerness to please. I have

received *my letters* as well as they; but alas! not congratulatory ones; not assuring me of success and favor; but pregnant with bodings that might shake even fortitude itself.

One gentleman assures me, he intends to throw away no more three-pences in purchasing the BEE, and what is still more dismal, he will not recommend me as a poor author wanting encouragement to his neighborhood, which it seems is very numerous. Were my soul set upon three-pences, what anxiety might not such a denunciation produce! But such does not happen to be the present motive of publication; I write partly to shew my good-nature, and partly to shew my vanity; nor will I lay down the pen, till I am satisfied one way or another.

Others have disliked the title and the motto of my paper, point out a mistake in the one, and assure me the other has been consigned to dulness by anticipation. All this may be true; *but what is that to me?* Titles and mottos to books are like escutcheons and dignities in the hands of a king. The wise sometimes condescend to *accept* of them; but none but a fool would imagine them of any real importance. We ought to depend upon intrinsic merit, and not the slender helps of title. *Nam quæ non fecimus ipsi, vix ea nostra voco.*

For my part, I am ever ready to mistrust a promising title, and have, at some expence, been instructed not to hearken to the voice of an advertisement, let it plead never so loudly, or never so long. A countryman coming one day to Smithfield, in order to take a slice of Bartholomew-fair, found a perfect shew before every booth. The drummer, the fire-eater, the wire-walker, and the salt-box were all employed to invite him in. "Just a-going; the court of "the king of Prussia in all his glory; pray, gentle-

" men, walk in and see." From people who generously gave so much away, the clown expected a monstrous bargain for his money when he got in. He steps up, pays his sixpence, the curtain is drawn, when, too late, he finds that he had the best part of the shew for nothing at the door.

A FLEMISH TRADITION.

EVERY country has its traditions, which either too minute, or not sufficiently authentic to receive historical sanction, are handed down among the vulgar, and serve at once to instruct and amuse them. Of this number the adventures of Robin Hood, the hunting of Chevy-chace, and the bravery of Johnny Armstrong among the English; of Kaul Dereg among the Irish; and Creighton among the Scots, are instances. Of all the traditions, however, I remember to have heard, I do not recollect any more remarkable than one still current in Flanders; a story generally the first the peasants tell their children, when they bid them behave like Bidderman the wise. It is by no means, however, a model to be set before a polite people for imitation; since if on the one hand we perceive in it the steady influence of patriotism; we on the other find as strong a desire of revenge. But, to wave introduction, let us to the story.

When the Saracens over-ran Europe with their armies, and penetrated even as far as Antwerp, Bidderman was lord of a city, which time has since swept into destruction. As the inhabitants of this country were divided under separate leaders, the Saracens found an easy conquest, and the city of Bidderman among the rest became a prey to the victors. Thus

dispossessed of his paternal city, our unfortunate governor was obliged to seek refuge from the neighboring princes, who were as yet unsubdued, and he for some time lived in a state of wretched dependence among them.

Soon, however, his love to his native country brought him back to his own city, resolved to rescue it from the enemy, or fall in the attempt: thus in disguise, he went among the inhabitants, and endeavored but in vain, to excite them to a revolt. Former misfortunes lay so heavily on their minds, that they rather chose to suffer the most cruel bondage, than attempt to vindicate their former freedom.

As he was thus one day employed, whether by information or from suspicion is not known, he was apprehended by a Saracen soldier as a spy, and brought before the very tribunal at which he once presided. The account he gave of himself was by no means satisfactory. He could produce no friends to vindicate his character; wherefore, as the Saracens knew not their prisoner, and as they had no direct proofs against him, they were content with condemning him to be publicly whipt as a vagabond.

The execution of this sentence was accordingly performed with the utmost rigor. Bidderman was bound to the post, the executioner seeming disposed to add to the cruelty of the sentence, as he received no bribe for lenity. Whenever Bidderman groaned under the scourge, the other redoubling his blows, cried out, "Does the villain murmur?" If Bidderman entreated but a moment's respite from torture, the other only repeated his former exclamation, "Does the villain murmur?"

From this period, revenge as well as patriotism took entire possession of his soul. His fury stooped so low as to follow the executioner with unremitting

resentment. But conceiving that the best method to attain these ends, was to acquire some eminence in the city, he laid himself out to oblidge its new masters, studied every art, and practised every meanness that serve to promote the needy, or render the poor pleasing, and, by these means, in a few years he came to be of some note in the city, which justly belonged entirely to him.

The executioner was therefore the first object of his resentment, and he even practised the lowest fraud to gratify the revenge he owed him. A piece of plate, which Bidderman had previously stolen from the Saracen governor, he privately conveyed into the executioner's house, and then gave information of the theft. They, who are any way acquainted with the rigor of the Arabian laws, know that theft is punished with immediate death. The proof was direct in this case; the executioner had nothing to offer in his own defence, and he was therefore condemned to be beheaded upon a scaffold in the public market place. As there was no executioner in the city but the very man who was now to suffer, Bidderman himself undertook this, to him most agreeable office. The criminal was conducted from the judgment seat bound with cords. The scaffold was erected, and he placed in such a manner, as he might lie most convenient for the blow.

But his death alone was not sufficient to satisfy the resentment of this extraordinary man, unless it was aggravated with every circumstance of cruelty. Wherefore, coming up the scaffold, and disposing every thing in readiness for the intended blow, with the sword in his hand he approached the criminal, and whispering in a low voice, assured him that he himself was the person that had once been used with so much cruelty; that to his knowledge he died very innocently, for the plate had been stolen by himself, and privately conveyed into the house of the other.

"O, my countrymen, cried the criminal, do you "hear what this man says?"——*Does the villain murmur?* replied Bidderman, and immediately at one blow severed his head from his body.

Still, however, he was not content till he had ample vengeance of the governors of the city, who condemned him. To effect this, he hired a small house adjoining to the town wall, under which he every day dug, and carried out the earth in a basket. In this unremitting labor he continued several years, every day digging a little, and carrying the earth unsuspected away. By this means he at last made a secret communication from the country into the city, and only wanted the appearance of an enemy, in order to betray it. This opportunity at length offered; the French army came into the neighborhood, but had no thoughts of sitting down before a town which they considered as impregnable. Bidderman, however, soon altered their resolutions, and upon communicating his plan to the general, he embraced it with ardor. Through the private passage above mentioned, he introduced a large body of the most resolute soldiers, who soon opened the gates for the rest, and the whole army rushing in, put every Saracen that was found to the sword.

THE SAGACITY OF SOME INSECTS.

TO THE AUTHOR OF THE BEE.

SIR,

ANIMALS in general are sagacious in proportion as they cultivate society. The elephant and the beaver shew the greatest signs of this when united; but when man intrudes into their communities, they lose

all their spirit of industry, and testify but a very small share of that sagacity, for which, when in a social state, they are so remarkable.

Among insects, the labors of the bee and the ant have employed the attention and admiration of the naturalist; but their whole sagacity is lost upon separation, and a single bee or ant seems destitute of every degree of industry, is the most stupid insect imaginable, languishes for a time in solitude, and soon dies.

Of all the solitary insects I have ever remarked, the spider is the most sagacious, and its actions to me, who have attentively considered them, seem almost to exceed belief. This insect is formed by Nature for a state of war, not only upon other insects, but upon each other. For this state Nature seems perfectly well to have formed it. Its head and breast are covered with a strong natural coat of mail, which is impenetrable to the attempts of every other insect, and its belly is enveloped in a soft pliant skin, which eludes the sting even of a wasp. Its legs are terminated by strong claws, not unlike those of a lobster, and their vast length, like spears, serve to keep every assailant at a distance.

Not worse furnished for observation than for an attack or a defence, it has several eyes, large, transparent, and covered with an horny substance, which, however, does not impede its vision. Besides this, it is furnished with a forceps above the mouth, which serves to kill or secure the prey already caught in its claws or its net.

Such are the implements of war with which the body is immediately furnished; but its net to entangle the enemy seems what it chiefly trusts to, and what it takes most pains to render as complete as possible. Nature has furnished the body of this little creature with a glutinous liquid, which proceeding from the

anus, it spins into thread coarser or finer, as it chuses to contract or dilate its sphincter. In order to fix its thread when it begins to weave, it emits a small drop of its liquid against the wall, which hardening by degrees serves to hold the thread very firmly. Then receding from the first point, as it recedes the thread lengthens; and when the spider has come to the place where the other end of the thread should be fixed, gathering up with his claws the thread which would otherwise be too slack, it is stretched tightly, and fixed in the same manner to the wall as before.

In this manner it spins and fixes several threads parallel to each other, which, so to speak, serve, as the warp to the intended web. To form the woof, it spins in the same manner its thread, transversly, fixing one end to the first thread that was spun, and which is always the strongest of the whole wed, and the other to the wall. All these threads, being newly spun, are glutinous, and therefore stick to each other wherever they happen to touch, and in those parts of the web most exposed to be torn, our natural artist strengthens them by doubling the threads sometimes six-fold.

Thus far naturalists have gone in the description of this animal; what follows is the result of my own observation upon that species of the insect called an *House-Spider*. I perceived about four years ago, a large spider in one corner of my room, making its web, and though the maid frequently levelled her fatal broom against the labors of the little animal, I had the good fortune then to prevent its destruction, and I may say, it more than paid me by the entertainment it afforded.

In three days the web was with incredible diligence completed; nor could I avoid thinking that the insect seemed to exult in its new abode. It frequently traversed it round, examined the strength of

every part of it, retired into its hole, and came out very frequently. The first enemy, however, it had to encounter, was another and a much larger spider, which, having no web of its own, and having probably exhausted all its stock in former labors of this kind, came to invade the property of its neighbor. Soon then a terrible encounter ensued, in which the invader seemed to have the victory, and the laborious spider was obliged to take refuge in its hole. Upon this I perceived the victor using every art to draw the enemy from his strong hold. He seemed to go off, but quickly returned, and when he found all arts vain, began to demolish the new web without mercy. This brought on another battle, and, contrary to my expectations, the laborious spider became conqueror, and fairly killed his antagonist.

Now then, in peaceable possession of what was justly its own, it waited three days with the utmost impatience, repairing the breaches of its web, and taking no sustenance that I could perceive. At last, however, a large blue fly fell into the snare, and struggled hard to get loose. The spider gave it leave to entangle itself as much as possible, but it seemed to be too strong for the cobweb. I must own I was greatly surprised when I saw the spider immediately sally out, and in less than a minute weave a new net round its captive, by which the motion of its wings was stopped, and when it was fairly hampered in this manner, it was seized, and dragged into the hole.

In this manner it lived, in a precarious state, and Nature seemed to have fitted it for such a life, for upon a single fly it subsisted for more than a week. I once put a wasp into the nest, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and con-

tributed all that lay in its power to disengage so formidable an antagonist. When the wasp was at liberty, I expected the spider would have set about repairing the breaches that were made in its net, but those it seems were irreparable; wherefore the cobweb was now entirely forsaken, and a new one begun, which was completed in the usual time.

I had now a mind to try how many cobwebs a single spider could furnish; wherefore I destroyed this, and the insect set about another. When I destroyed the other also, its whole stock seemed entirely exhausted, and it could spin no more. The arts it made use of to support itself, now deprived of its great means of subsistence, were indeed surprising. I have seen it roll up its legs like a ball, and lie motionless for hours together, but cautiously watching all the time; when a fly happened to approach sufficiently near, it would dart out all at once, and often seize its prey

Of this life, however, it soon began to grow weary, and resolved to invade the possession of some other spider, since it could not make a web of its own. It formed an attack upon a neighboring fortification with great vigor, and at first was as vigorously repulsed. Not daunted, however, with one defeat, in this manner it continued to lay siege to another's web for three days, and at length, having killed the defendant, actually took possession. When smaller flies happen to fall into the snare, the spider does not sally out at once, but very patiently waits till it is sure of them; for, upon his immediately approaching, the terror of his appearance might give the captive strength sufficient to get loose: the manner then is to wait patiently till, by ineffectual and impotent struggles, the captive has wasted all its strength, and then he becomes a certain and easy conquest.

The insect I am now describing lived three years; every year it changed its skin, and got a new set of legs. I have sometimes plucked off a leg, which grew again in two or three days. At first it dreaded my approach to its web, but at last it became so familiar as to take a fly out of my hand, and upon my touching any part of the web, would immediately leave its hole, prepared either for a defence or an attack.

To complete this description, it may be observed, that the male spiders are much less than the female, and that the latter are oviparous. When they come to lay, they spread a part of their web under the eggs, and then roll them up carefully, as we roll up things in a cloth, and thus hatch them in their hole. If disturbed in their holes, they never attempt to escape without carrying this young brood in their forceps away with them, and thus frequently are sacrificed to their maternal affection.

As soon as ever the young ones leave their artificial covering, they begin to spin, and almost sensibly seem to grow bigger. If they have the good fortune, when even but a day old, to catch a fly, they fall too with good appetites; but they live sometimes three or four days without any sort of sustenance, and yet still continue to grow larger, so as every day to double their former size. As they grow old, however, they do not still continue to increase, but their legs only continue to grow longer; and when a spider becomes entirely stiff with age, and unable to seize its prey, it dies at length of hunger.

THE CHARACTERISTICS OF GREATNESS.

IN every duty, in every science in which we would wish to arrive at perfection, we should propose for the object of our pursuit some certain station even beyond our abilities; some imaginary excellence, which may amuse and serve to animate our enquiry. In deviating from others, in following an unbeaten road, though we perhaps may never arrive at the wished-for object; yet it is possible we may meet several discoveries by the way; and the certainty of small advantages, even while we travel with security, is not so amusing as the hopes of great rewards, which inspire the adventurer. *Evenit nonnunquam*, says Quintilian, *ut aliquid grande inveniat qui semper quærit quod nimium est.*

This enterprising spirit is, however, by no means the character of the present age; every person who should now leave received opinions, who should attempt to be more than a commentator upon philosophy, or an imitator in polite learning, might be regarded as a chimerical projector. Hundreds would be ready not only to point out his errors, but to load him with reproach. Our probable opinions are now regarded as certainties; the difficulties hitherto undiscovered as utterly inscrutable; and the writers of the last age inimitable, and therefore the properest models of imitation.

One might be almost induced to deplore the philosophic spirit of the age, which in proportion as it enlightens the mind, increases its timidity, and represses the vigor of every undertaking. Men are now content with being prudently in the right; which, though not the way to make new acquisitions, it must be owned, is the best method of securing what we have. Yet

this is certain, that the writer who never deviates, who never hazards a new thought or a new expression, though his friends may compliment him upon his sagacity, though criticism lifts her feeble voice in his praise, will seldom arrive at any degree of perfection. The way to acquire lasting esteem, is not by the fewness of a writer's faults, but the greatness of his beauties, and our noblest works are generally most replete with both.

An author, who would be sublime, often runs his thought into burlesque; yet I can readily pardon his mistaking ten times for once succeeding. True Genius walks along a line, and perhaps our greatest pleasure is in seeing it so often near falling, without being ever actually down.

Every science has its hitherto undiscovered mysteries, after which men should travel undiscouraged by the failure of former adventurers. Every new attempt serves perhaps to facilitate its future invention. We may not find the Philosopher's stone, but we shall probably hit upon new inventions in pursuing it. We shall perhaps never be able to discover the longitude, yet perhaps we may arrive at new truths in the investigation.

Were any of those sagacious minds among us, (and surely no nation, or no period could ever compare with us in this particular) were any of those minds, I say, who now sit down contented with exploring the intricacies of another's system, bravely to shake off admiration, and undazzled with the splendor of another's reputation, to chalk out a path to fame for themselves, and boldly cultivate untried experiment, what might not be the result of their inquiries, should the same study that has made them wise, make them enterprising also? What could not such qualities united produce? But such is not the character of the Eng-

lish; while our neighbors of the Continent launch out into the ocean of science, without proper store for the voyage, we feel shipwreck in every breeze, and consume in port those powers, which might probably have weathered every storm.

Projectors in a state are generally rewarded above their deserts; projectors in the republic of letters, never. If wrong, every inferior dunce thinks himself entitled to laugh at their disappointment; if right, men of superior talents think their honor engaged to oppose, since every new discovery is a tacit diminution of their own pre-eminence.

To aim at excellence, our reputation, our friends, and our all must be ventured; by aiming only at mediocrity we run no risque, and we do little service. Prudence and greatness are ever persuading us to contrary pursuits. The one instructs us to be content with our station, and to find happiness in bounding every wish. The other impels us to superiority, and calls nothing happiness but rapture. The one directs to follow mankind, and to act and think with the rest of the world. The other drives us from the crowd, and exposes us as a mark to all the shafts of envy, or ignorance.

Nec minus periculum ex magna fama quam ex mala.

TACIT.

The rewards of mediocrity are immediately paid; those attending excellence generally paid in reversion. In a word, the little mind who loves itself, will write and think with the vulgar, but the great mind will be bravely eccentric, and scorn the beaten road, from universal benevolence.

*** In this plase our author introduces a paper intituled a City Night-piece, with the following motto from Martial:

Ille dolet vere, qui sine teste dolet.

This beautiful Essay forms the 117th Letter in the Citizen of the World; but Dr. Goldsmith has there omitted the concluding paragraph, which on account of its singular merit we shall here preserve.

But let me turn from a scene of such distress to the sanctified hypocrite, *who has been talking of virtue till the time of bed*, and now steals out, to give a loose to his vices under the protection of midnight; vices more atrocious because he attempts to conceal them. See how he pants down the dark alley, and with hastening steps, fears an acquaintance in every face. He has passed the whole day in company he hates, and now goes to prolong the night among company that as heartily hate him. May his vices be detected; may the morning rise upon his shame; yet I wish to no purpose; villainy, when detected, never gives up, but boldly adds impudence to imposture.

THE BEE,

NO. V.

SATURDAY, NOVEMBER 3, 1759.

UPON POLITICAL FRUGALITY.

FRUGALITY has ever been esteemed a virtue as well among Pagans as Christians: there have been even heroes who have practised it. However, we must acknowledge, that it is too modest a virtue, or, if you will, too obscure a one to be essential to heroism; few heroes have been able to attain to such an height. Frugality agrees much better with politics; it seems to be the base, the support, and in a word, seems to be the inseparable companion of a just administration.

However this be, there is not perhaps in the world a people less fond of this virtue than the English, and of consequence there is not a nation more restless, more exposed to the uneasiness of life, or less capable of providing for particular happiness. We are taught to despise this virtue from our childhood, our education is improperly directed, and a man who has gone through the politest institutions, is generally the person who is least acquainted with the wholesome precepts of frugality. We every day hear the elegance of taste, the magnificence of some, and the generosity of others, made the subject of our admiration and applause. All this we see represented, not as the end and recompense of labor and desert, but as the actual result of genius, as the mark of a noble and exalted mind.

In the midst of these praises bestowed on luxury, for which elegance and taste are but another name, perhaps it may be thought improper to plead the cause of frugality. It may be thought low, or vainly declamatory, to exhort our youth from the follies of dress, and of every other superfluity; to accustom themselves, even with mechanic meanness, to the simple necessaries of life. Such sort of instructions may appear antiquated; yet, however, they seem the foundations of all our virtues, and the most efficacious method of making mankind useful members of society. Unhappily, however, such discourses are not fashionable among us; and the fashion seems every day growing still more obsolete, since the press, and every other method of exhortation, seems disposed to talk of the luxuries of life as harmless enjoyments. I remember, when a boy, to have remarked, that those who in school wore the finest cloaths, were pointed at as being conceited and proud. At present, our little masters are taught to consider dress betimes, and they are regarded, even at school, with contempt, who do not appear as genteel as the rest. Education should teach us to become useful, sober, disinterested and laborious members of society; but does it not at present point out a different path? It teaches us to multiply our wants, by which means we become more eager to possess, in order to dissipate; a greater charge to ourselves, and more useless or obnoxious to society.

If a youth happens to be possessed of more genius than fortune, he is early informed, that he ought to think of his advancement in the world; that he should labor to make himself pleasing to his superiors; that he should shun low company (by which is meant the company of his equals); that he should rather live a little above than below his fortune; that he should think of becoming great; but he finds none to ad-

monish him to become frugal, to persevere in one single design, to avoid every pleasure and all flattery, which, however, seeming to conciliate the favor of his superiors, never conciliate their esteem. There are none to teach him that the best way of becoming happy in himself, and useful to others, is to continue in the state in which Fortune at first placed him, without making too hasty strides to advancement; that greatness may be attained, but should not be expected; and that they who most impatiently expect advancement, are seldom possessed of their wishes. He has few, I say, to teach him this lesson, or to moderate his youthful passions; yet, this experience may say, that a young man, who but for six years of the early part of his life could seem divested of all his passions, would certainly make, or considerably increase his fortune, and might indulge several of his favorite inclinations in manhood with the utmost security.

The efficaciousness of these means is sufficiently known and acknowledged; but as we are apt to connect a low idea with all our notions of frugality, the person who would persuade us to it, might be accused of preaching up avarice.

Of all vices, however, against which morality dissuades, there is not one more undetermined than this of avarice. Misers are described by some, as men divested of honor, sentiment, or humanity; but this is only an ideal picture, or the resemblance at least is found but in a few. In truth, they who are generally called misers, are some of the very best members of of society. The sober, the laborious, the attentive, the frugal, are thus stiled by the gay, giddy, thoughtless, and extravagant. The first set of men do society all the good, and the latter all the evil that is felt. Even the excesses of the first no way injure the commonwealth; those of the latter are the most injurious that can be conceived.

The ancient Romans, more rational than we in this particular, were very far from thus misplacing their admiration or praise; instead of regarding the practice of parsimony as low or vicious, they made it synonymous even with probity. They esteemed those virtues so inseparable, that the known expression of *Vir Frugi* signified, at one and the same time, a sober and managing man, an honest man, and a man of substance.

The Scriptures, in a thousand places, praise economy; and it is every where distinguished from avarice. But in spite of all its sacred dictates, a taste for vain pleasures and foolish expence is the ruling passion of the present times. Passion, did I call it, rather the madness which at once possesses the great and the little, the rich and the poor; even some are so intent upon acquiring the superfluities of life, that they sacrifice its necessaries in this foolish pursuit.

To attempt the entire abolition of luxury, as it would be impossible, so it is not my intent. The generality of mankind are too weak, too much slaves to custom and opinion, to resist the torrent of bad example. But if it be impossible to convert the multitude, those who have received a more extended education, who are enlightened and judicious, may find some hints on this subject useful. They may see some abuses, the suppression of which would by no means endanger public liberty; they may be directed to the abolition of some unnecessary expences, which have no tendency to promote happiness or virtue, and which might be directed to better purposes. Our fire-works, our public feasts and entertainments, our entries of ambassadors, &c. what mummery all this; what childish pageants! what millions are sacrificed in paying tribute to custom; what an unnecessary charge at times when we are pressed with real want, which cannot be satisfied without burthening the poor!

Were such suppressed entirely, not a single creature in the state would have the least cause to mourn their suppression, and many might be eased of a load they now feel lying heavily upon them. If this were put in practice, it would agree with the advice of a sensible writer of Sweden, who, in the Gazette de France, 1753, thus expressed himself on that subject. "It "were sincerely to be wished," says he, "that the "custom were established amongst us, that in all "events which cause a public joy, we made our exul-"tations conspicuous only by acts useful to society. "We should then quickly see many useful monu-"ments of our reason, which would much better per-"petuate the memory of things worthy of being trans-"mitted to posterity, and would be much more glo-"rious to humanity than all these tumultuous prepa-"rations of feasts, entertainments, and other rejoicings "used upon such occasions."

The same proposal was long before confirmed by a Chinese emperor, who lived in the last century; who, upon an occasion of extraordinary joy, forbad his subjects to make the usual illuminations, either with a design of sparing their substance, or of turning them to some more durable indication of joy, more glorious for him, and more advantageous for his people.

After such instances of political frugality, can we then continue to blame the Dutch ambassador at a certain court, who receiving at his departure the portrait of the king, enriched with diamonds, asked what this fine thing might be worth? Being told that it might amount to about two thousand pounds, "And "why," cries he, "cannot his majesty keep the pic-"ture, and give the money?" The simplicity may be ridiculed at first; but when we come to examine it more closely, men of sense will at once confess that he had reason in what he said, and that a purse of

two thousand guineas is much more serviceable than a picture.

Should we follow the same method of state frugality in other respects, what numberless savings might not be the result! How many possibilities of saving in the administration of justice, which now burdens the subject, and enriches some members of society, who are useful only from its corruption!

It were to be wished, that they who govern kingdoms, would imitate artizans. When at London a new stuff has been invented, it is immediately counterfeited in France. How happy were it for society, if a first minister would be equally solicitous to transplant the useful laws of other countries into his own. We are arrived at a perfect imitation of Porcelaine; let us endeavor to imitate the good to society that our neighbors are found to practice; and let our neighbors also imitate those parts of duty in which we excel.

There are some men, who in their garden attempt to raise those fruits which nature has adapted only to the sultry climates beneath the line. We have at our very doors a thousand laws and customs infinitely useful; these are the fruits we should endeavor to transplant; these the exotics that would speedily become naturalized to the soil. They might grow in every climate, and benefit every possessor.

The best and the most useful laws I have ever seen are generally practised in Holland. When two men are determined to go to law with each other, they are first obliged to go before the reconciling judges, called the *peace makers*. If the parties come, attended with an advocate or a solicitor, they are obliged to retire, as we take fuel from the fire we are desirous of extinguishing.

The peace makers then begin advising the parties, by assuring them, that it is the height of folly to waste

their substance, and make themselves mutually miserable, by having recourse to the tribunals of justice: follow but our direction, and we will accommodate matters without any expence to either. If the rage of debate is too strong upon either party, they are remitted back for another day, in order that time may soften their tempers, and produce a reconciliation. They are thus sent for twice or thrice; if their folly happens to be incurable, they are permitted to go to law, and as we give up to amputation such members as cannot be cured by art, justice is permitted to take its course.

It is unnecessary to make here long declamations, or calculate what society would save, were this law adopted. I am sensible, that the man who advises any reformation, only serves to make himself ridiculous. What! mankind will be apt to say, adopt the customs of countries that have not so much real liberty as our own; our present customs, what are they to any man; we are very happy under them; this must be a very pleasant fellow, who attempts to make us happier than we already are! Does he not know that abuses are the patrimony of a great part of the nation. Why deprive us of a malady by which such numbers find their account? This I must own is an argument to which I have nothing to reply.

What numberless savings might there not be made in both arts and commerce, particularly in the liberty of exercising trade, without the necessary pre-requisites of freedom! Such useless obstructions have crept into every state, from a spirit of monopoly, a narrow selfish spirit of gain, without the least attention to general society. Such a clog upon industry frequently drives the poor from labor, and reduces them by degrees to a state of hopeless indigence. We have already a more than sufficient repugnance to labor; we should by no means increase the obstacles, or make

excuses in a state for idleness. Such faults have ever crept into a state, under wrong or needy administrations.

Exclusive of the masters, there are numberless faulty expences among the workmen; clubs, garnishes, freedoms, and such like impositions, which are not too minute even for law to take notice of, and which should be abolished without mercy, since they are ever the inlets to excess and idleness, and are the parent of all those outrages which naturally fall upon the more useful part of society. In the towns and countries I have seen, I never saw a city or village yet, whose miseries were not in proportion to the number of its public houses. In Rotterdam, you may go through eight or ten streets without finding a public house. In Antwerp, almost every second house seems an alehouse. In the one city all wears the appearance of happiness and warm affluence; in the other, the young fellows walk about the streets in shabby finery, their fathers sit at the door darning or knitting stockings, while their ports are filled with dunghills.

Alehouses are ever an occasion of debauchery and excess, and either in a religious or political light, it would be our highest interest to have the greatest part of them suppressed. They should be put under laws of not continuing open beyond a certain hour, and harboring only proper persons. These rules, it may be said, will diminish the necessary taxes; but this is false reasoning, since what was consumed in debauchery abroad, would, if such a regulation took place, be more justly, and perhaps more equitably for the workman's family, spent at home; and this cheaper to them, and without loss of time. On the other hand, our alehouses being ever open, interrupt business; the workman is never certain who frequents them, nor

can the master be sure of having what was begun, finished at the convenient time.

An habit of frugality among the lower orders of mankind is much more beneficial to society than the unreflecting might imagine. The pawnbroker, the attorney, and other pests of society, might by proper management be turned into serviceable members; and, were their trades abolished, it is possible the same avarice that conducts the one, or the same chicanery that characterizes the other, might by proper regulations be converted into frugality, and commendable prudence.

But some have made the eulogium of luxury, have represented it as the natural consequence of every country that is become rich. Did we not employ our extraordinary wealth in superfluities, say they, what other means would there be to employ it in? To which it may be answered, if frugality were established in the state, if our expences were laid out rather in the necessaries than the superfluities of life there might be fewer wants, and even fewer pleasures, but infinitely more happiness. The rich and the great would be better able to satisfy their creditors; they would be better able to marry their children, and instead of one marriage at present, there might be two, if such regulations took place.

The imaginary calls of vanity, which in reality contribute nothing to our real felicity, would not then be attended to, while the real calls of Nature might be always and universally supplied. The difference of employment in the subject is what, in reality, produces the good of society. If the subject be engaged in providing only the luxuries, the necessaries must be deficient in proportion. If neglecting the produce of our own country, our minds are set upon the productions of another, we increase our wants, but not our

means; and every new imported delicacy for our tables, or ornament in our equipage, is a tax upon the poor.

The true interest of every government is to cultivate the necessaries, by which is always meant every happiness our own country can produce; and suppress all the luxuries, by which is meant, on the other hand every happiness imported from abroad. Commerce has therefore its bounds; and every new import, instead of receiving encouragement, should be first examined whether it be conducive to the interest of society.

Among the many publications with which the press is every day burthened, I have often wondered why we never had, as in other countries an Œconomical Journal, which might at once direct to all the useful discoveries in other countries, and spread those of our own. As other journals serve to amuse the learned, or what is more often the case, to make them quarrel, while they only serve to give us the history of the mischievous world, for so I call our warriors; or the idle world, for so may the learned be called: they never trouble their heads about the most useful part of mankind, our peasants and our artizans; were such a work carried into execution, with proper management and just direction, it might serve as a repository for every useful improvement, and increase that knowledge which learning often serves to confound.

Sweden seems the only country where the science of œconomy seems to have fixed its empire. In other countries, it is cultivated only by a few admirers, or by societies which have not received sufficient sanction to become completely useful; but here there is founded a royal academy, destined to this purpose only, composed of the most learned and powerful members of the state; an academy which declines every thing

which only terminates in amusement, erudition, or curiosity; and admits only of observations tending to illustrate husbandry, agriculture, and every real physical improvement. In this country nothing is left to private rapacity, but every improvement is immediately diffused, and its inventor immediately recompensed by the state. Happy were it so in other countries; by this means every impostor would be prevented from ruining or deceiving the public with pretended discoveries or nostrums, and every real inventor would not, by this means, suffer the inconveniencies of suspicion.

In short, the œconomy, equally unknown to the prodigal and avaricious, seems to be a just mean between both extremes; and to a transgression of this at present decried virtue it is that we are to attribute a great part of the evils which infest society. A taste for superfluity, amusement, and pleasure bring effeminacy, idleness, and expence in their train. But a thirst of riches is always proportioned to our debauchery, and the greatest prodigal is too frequently found to be the greatest miser; so that the vices which seem the most opposite, are frequently found to produce each other; and, to avoid both, it is only necessary to be frugal.

Virtus *est medium vitiorum et utrinque reductum.*

HOR.

A REVERIE.

SCARCELY a day passes in which we do not hear compliments paid to Dryden, Pope, and other writers of the last age, while not a month comes forward that is not loaded with invective against the writers of this

Strange, that our critics should be fond of giving their favors to those who are insensible of the obligation, and their dislike to those, who of all mankind are most apt to retaliate the injury.

Even though our present writers had not equal merit with their predecessors, it would be politic to use them with ceremony. Every compliment paid them would be more agreeable, in proportion as they least deserved it. Tell a lady with an handsome face that she is pretty, she only thinks it her due: it is what she has heard a thousand times before from others, and disregards the compliment: but assure a lady, the cut of whose visage is something more plain, that she looks killing to-day, she instantly bridles up and feels the force of the well-timed flattery the whole day after. Compliments, which we think are deserved, we accept only as debts with indifference; but those which conscience informs us we do not merit, we receive with the same gratitude that we do favors given away.

Our gentlemen, however, who preside at the distribution of literary fame, seem resolved to part with praise neither from motives of justice, or generosity; one would think, when they take pen in hand, that it was only to blot reputations, and to put their seals to the pacquet which consigns every new-born effort to oblivion.

Yet, notwithstanding the republic of letters hangs at present so feebly together; though those friendships which once promoted literary fame seem now to be discontinued, though every writer who now draws the quill seems to aim at profit, as well as applause, many among them are probably laying in stores for immortality, and are provided with sufficient stock of reputation to last the whole journey.

As I was indulging these reflections, in order to eke

out the present page, I could not avoid pursuing the metaphor of going a journey in my imagination, and formed the following Reverie, too wild for allegory, and too regular for a dream.

I fancied myself placed in the yard of a large inn, in which there were an infinite number of waggons and stage-coaches, attended by fellows who either invited the company to take their places, or were busied in packing their baggage. Each vehicle had its inscription shewing the place of its destination. On one I could read, *The pleasure stage-coach;* on another, *The waggon of industry;* on a third, *The vanity whim;* and on a fourth, *The landau of riches.* I had some inclination to step into each of these, one after another; but I know not by what means I passed them by, and at last fixed my eye upon a small carriage, Berlin fashion, which seemed the most convenient vehicle at a distance in the world; and, upon my nearer approach, found it to be *The Fame machine.*

I instantly made up to the coachman, whom I found to be an affable and seemingly good-natured fellow. He informed me, that he had but a few days ago returned from the temple of fame, to which he had been carrying Addison, Swift, Pope, Steele, Congreve, and Colley Cibber. That they made but indifferent company by the way, and that he once or twice was going to empty his berlin of the whole cargo: however, says he, I got them all safe home, with no other damage than a black-eye, which Colley gave Mr. Pope, and am now returned for another coachful. "If that be "all, friend," said I, "and if you are in want of com-"pany, I'll make one with all my heart. Open the "door; I hope the machine rides easy." "Oh! for "that, sir, extremely easy." But still keeping the door shut, and measuring me with his eye, "Pray, "sir, have you no luggage? You seem to be a good-

"natured sort of a gentleman; but I don't find you "have got any luggage, and I never permit any to "travel with me but such as have something valuable "to pay for coach-hire." Examining my pockets, I own I was not a little disconcerted at this unexpected rebuff; but considering that I carried a number of the BEE under my arm, I was resolved to open it in his eyes, and dazzle him with the splendor of the page. He read the title and contents, however, without any emotion, and assured me he had never heard of it before. "In short, friend," said he, now losing all his former respect, "you must not come in. I expect "better passengers; but, as you seem an harmless "creature, perhaps if there be room left, I may let "you ride a while for charity."

I now took my stand by the coachman at the door, and since I could not command a seat, was resolved to be as useful as possible, and earn by my assiduity what I could not by my merit.

The next that presented for a place was a most whimsical figure indeed. He was hung round with papers of his own composing, not unlike those who sing ballads in the streets, and came dancing up to the door with all the confidence of instant admittance. The volubility of his motion and address prevented my being able to read more of his cargo than the word Inspector, which was written in great letters at the top of some of the papers. He opened the coach-door himself without any ceremony, and was just slipping in, when the coachman, with as little ceremony, pulled him back. Our figure seemed perfectly angry at this repulse, and demanded gentleman's satisfaction. "Lord, sir!" replied the coachman, "instead of pro- "per luggage, by your bulk you seem loaded for a "West-India voyage. You are big enough with all "your papers to crack twenty stage-coaches. Excuse

"me, indeed, sir, for you must not enter." Our figure now began to expostulate; he assured the coachman, that though his baggage seemed so bulky, it was perfectly light, and that he would be contented with the smallest corner of room. But Jehu was inflexible, and the carrier of the Inspectors was sent to dance back again with all his papers fluttering in the wind. We expected to have no more trouble from this quarter, when in a few minutes the same figure changed his appearance, like harlequin upon the stage, and with the same confidence again made his approaches, dressed in lace, and carrying nothing but a nosegay. Upon coming near, he thrust the nosegay to the coachman's nose, grasped the brass, and seemed now resolved to enter by violence. I found the struggle soon begin to grow hot, and the coachman, who was a little old, unable to continue the contest; so, in order to ingratiate myself, I stept in to his assistance, and our united efforts sent our literary Proteus, though worsted, unconquered still, clear off, dancing a rigadoon, and smelling to his own nosegay.

The person, who after him appeared as candidate for a place in the stage, came up with an air not quite so confident, but somewhat however theatrical; and, instead of entering, made the coachman a very low bow, which the other returned, and desired to see his baggage; upon which he instantly produced some farces, a tragedy, and other miscellany productions. The coachman, casting his eye upon the cargo, assured him, at present he could not possibly have a place, but hoped in time he might aspire to one, as he seemed to have read in the book of Nature, without a careful perusal of which none ever found entrance at the temple of fame. "What!" replied the disappointed poet, "shall my tragedy, in which I have vin-
"dicated the cause of liberty and virtue."——"Fol-

"low Nature," returned the other, "and never ex-
"pect to find lasting fame by topics which only please
"from their popularity. Had you been first in the
"cause of freedom, or praised in virtue more than an
"empty name, it is possible you might have gained ad-
"mittance; but at present I beg, sir, you will stand aside
"for another gentleman, whom I see approaching."

This was a very grave personage, whom at some distance I took for one of the most reserved, and even disagreeable figures I had seen; but as he approached, his appearance improved, and, when I could distinguish him thoroughly, I perceived, that in spite of the severity of his brow, he had one of the most good-natured countenances that could be imagined. Upon coming to open the stage door, he lifted a parcel of folios into the seat before him, but our inquisitorial coachman at once shoved them out again. "What; "not take in my dictionary!" exclaimed the other, in a rage. "Be patient, sir," replied the coachman, "I have drove a coach, man and boy, these two thou-
"sand years; but I do not remember to have carried
"above one dictionary during the whole time. That
"little book which I perceive peeping from one of
"your pockets, may I presume to ask what it con-
"tains?" "A mere trifle," replied the author, "it
"is called, 'The Rambler.'" "The Rambler!" says the coachman, "I beg, sir, you will take your place;
"I have heard our ladies in the court of Apollo fre-
"quently mention it with rapture; and Clio, who hap-
"pens to be a little grave, has been heard to prefer it
"to the Spectator; though others have observed, that
"the reflections, by being refined, sometimes become
"minute."

This grave gentleman was scarcely seated, when another, whose appearance was something more modern, seemed willing to enter, yet afraid to ask. He

carried in his hand a bundle of essays, of which the coachman was curious enough to enquire the contents? "These," replied the gentleman, "are rhapsodies "against the religion of my country." "And how "can you expect to come into my coach, after thus "chusing the wrong side of the question?" "Ay, "but I am right," replied the other; "and if you give "me leave, I shall in a few minutes state the argu- "ment." "Right or wrong," said the coachman, "he who disturbs religion is a blockhead, and he shall "never travel in a coach of mine." "If then," said the gentleman, mustering up all his courage, "if I "am not to have admittance as an essayist, I hope I "shall not be repulsed as an historian; the last volume "of my history met with applause." "Yes," replied the coachman, "but I have heard only the first ap- "proved at the temple of Fame; and as I see you "have it about you, enter without further ceremony." My attention was now diverted to a crowd, who were pushing forward a person that seemed more inclined to the *stage coach of riches*; but by their means he was driven forward to the same machine, which he however seemed heartily to despise. Impelled how- ever by their solicitations, he steps up, flourishing a voluminous history, and demanding admittance. "Sir, "I have formerly heard your name mentioned," says the coachman, "but never as an historian. Is there "no other work upon which you may claim a place?" "None," replied the other, "except a romance; but "this is a work of too trifling a nature to claim future "attention." "You mistake," says the inquisitor, "a well-written romance is no such easy task as is "generally imagined. I remember formerly to have "carried Cervantes and Segrais, and if you think fit "you may enter."

Upon our three literary travellers coming into the

same coach, I listened attentively to hear what might be the conversation that passed upon this extraordinary occasion; when, instead of agreeable or entertaining dialogue, I found them grumbling at each other, and each seemed discontented with his companions. Strange! thought I to myself, that they who are thus born to enlighten the world, should still preserve the narrow prejudices of childhood, and by disagreeing, make even the highest merit ridiculous. Were the learned and the wise to unite against the dunces of society, instead of sometimes siding into opposite parties with them, they might throw a lustre upon each other's reputation, and teach every rank of subordinate merit, if not to admire, at least not to avow dislike.

In the midst of these reflections, I perceived the coachman, unmindful of me, had now mounted the box. Several were approaching to be taken in, whose pretensions I was sensible were very just; I therefore desired him to stop, and take in more passengers; but he replied, as he had now mounted the box, it would be improper to come down; but that he should take them all, one after the other, when he should return. So he drove away, and for myself, as I could not get in, I mounted behind, in order to hear the conversation on the way.

(To be continued.)

A WORD OR TWO ON THE LATE FARCE, CALLED, HIGH LIFE BELOW STAIRS.

JUST as I had expected, before I saw this farce, I found it formed on too narrow a plan to afford a pleasing variety. The sameness of the humor in every

scene could not but at last fail of being disagreeable. The poor, affecting the manners of the rich, might be carried on through one character or two at the most with great propriety; but to have almost every personage on the scene almost of the same character, and reflecting the follies of each other, was unartful in the poet to the last degree.

The scene was also almost a continuation of the same absurdity; and my Lord Duke and Sir Harry (two footmen who assume these characters) have nothing else to *do* but to talk like their masters, and are only introduced to speak, and to shew themselves. Thus, as there is a sameness of character, there is a barrenness of incident, which, by a very small share of address, the poet might have easily avoided.

From a conformity to critic rules, which perhaps on the whole have done more harm than good, our author has sacrificed all the vivacity of the dialogue to Nature; and though he makes his characters talk like servants, they are seldom absurd enough or lively enough to make us merry. Though he is always natural, he happens seldom to be humorous.

The satire was well intended, if we regard it as being masters ourselves; but probably, a philosopher would rejoice in that liberty which Englishmen give their domestics; and for my own part I cannot avoid being pleased at the happiness of those poor creatures, who in some measure contribute to mine. The Athenians, the politest and best-natured people upon earth, were the kindest to their slaves; and if a person may judge, who has seen the world, our English servants are the best treated, because the generality of our English gentlemen are the politest under the sun.

But not to lift my feeble voice among the pack of critics, who probably have no other occupation, but that of cutting up every thing new, I must own, there

are one or two scenes that are fine satire, and sufficiently humorous; particularly the first interview between the two footmen, which at once ridicules the manners of the great, and the absurdity of their imitators.

Whatever defects there might be in the composition, there were none in the action; in this the performers shewed more humor than I had fancied them capable of. Mr. Palmer and Mr. King were entirely what they desired to represent; and Mrs. Clive (but what need I talk of her, since without the least exaggeration she has more true humor than any actor or actress upon the English or any other stage I have seen) she, I say, did the part all the justice it was capable of. And upon the whole a farce, which has only this to recommend it, that the author took his plan from the volume of Nature, by the sprightly manner in which it was performed, was for one night a tolerable entertainment. Thus much may be said in its vindication, that people of fashion seemed more pleased in the representation than the subordinate ranks of people.

UPON UNFORTUNATE MERIT.

EVERY age seems to have its favorite pursuits, which serve to amuse the idle, and relieve the attention of the industrious. Happy the man who is born excellent in the pursuit in vogue, and whose genius seems adapted to the times in which he lives. How many do we see, who might have excelled in arts or sciences, and who seem furnished with talents equal to the greatest discoveries, had the road not been already beaten by their predecessors, and nothing left for them, except trifles to discover, while others of very moderate abilities become famous, because happening to be first in the reigning pursuit!

Thus, at the renewal of letters in Europe, the taste was not to compose new books, but to comment on the old ones. It was not to be expected that new books should be written, when there were so many of the Ancients either not known or not understood. It was not reasonable to attempt, new conquests, while they had such an extensive region lying waste for want of cultivation. At that period criticism and erudition were the reigning studies of the times; and he, who had only an inventive genius, might have languished in hopeless obscurity. When the writers of antiquity were sufficiently explained and known, the learned set about imitating them: hence proceeded the number of Latin orators, poets and historians in the reigns of Clement the seventh, and Alexander the sixth. This passion for antiquity lasted for many years, to the utter exclusion of every other pursuit; till some began to find, that those works which were imitated from Nature, were more like the writings of antiquity, than even those written in express imitation. It was then modern language began to be cultivated with assiduity, and our poets and orators poured forth their wonders upon the world.

As writers become more numerous, it is natural for readers to become more indolent; whence must necessarily arise a desire of attaining knowledge with the greatest possible ease. No science or art offers its instruction and amusement in so obvious a manner as statuary and painting. Hence we see, that a desire of cultivating those arts generally attends the decline of science. Thus the finest statues and the most beautiful paintings of antiquity preceded but a little the absolute decay of every other science. The statues of Antoninus, Comodus, and their cotemporaries, are the finest productions of the chissel, and appeared but just before learning was destroyed by comment, criticism, and barbarous invasions.

What happened in Rome may probably be the case with us at home. Our nobility are now more solicitous in patronizing painters and sculptors than those of any other polite profession; and from the lord, who has his gallery, down to the 'prentice, who has his two-penny copper-plate, all are admirers of this art. The great by their caresses, seem insensible to all other merit but that of the pencil; and the vulgar buy every book rather from the excellence of the sculptor than the writer.

How happy were it now, if men of real excellence in that profession were to arise! Were the painters of Italy now to appear, who once wandered like beggars from one city to another, and produce their almost breathing figures, what rewards might they not expect! But many of them lived without rewards, and therefore rewards alone will never produce their equals. We have often found the great exert themselves not only without promotion, but in spite of opposition. We have often found them flourishing, like medical plants in a region of savageness and barbarity, their excellence unknown, and their virtues unheeded.

They who have seen the paintings of Caravagio are sensible of the surprising impression they make; bold, swelling, terrible to the last degree; all seems animated, and speaks him among the foremost of his profession; yet this man's fortune and his fame seemed ever in opposition to each other.

Unknowing how to flatter the great he was driven from city to city in the utmost indigence, and might truly be said to paint for his bread.

Having one day insulted a person of distinction who refused to pay him all the respect which he thought his due, he was obliged to leave Rome, and travel on foot, his usual method of going his journeys down into the country, without either money or friends to subsist him.

After he had travelled in this manner as long as his strength would permit, faint with famine and fatigue, he at last called at an obscure inn by the way side. The host knew, by the appearance of his guest, his indifferent circumstances, and refused to furnish him a dinner without previous payment.

As Caravagio was entirely destitute of money, he took down the innkeeper's sign, and painted it anew for his dinner.

Thus refreshed, he proceeded on his journey, and left the innkeeper not quite satisfied with this method of payment. Some company of distinction however coming soon after and struck with the beauty of the new sign, bought it at an advanced price, and astonished the innkeeper with their generosity; he was resolved therefore to get as many signs as possible drawn by the same artist, as he found he could sell them to good advantage; and accordingly set out after Caravagio, in order to bring him back. It was night-fall before he came up to the place where the unfortunate Caravagio lay dead by the road side, overcome by fatigue, resentment, and despair.

THE BEE,

NO. VI.

SATURDAY, NOVEMBER 10, 1759.

ON EDUCATION.

TO THE AUTHOR OF THE BEE.

SIR,

AS few subjects are more interesting to society, so few have been more frequently written upon, than the education of youth. Yet is it not a little surprising, that it should have been treated almost by all in a declamatory manner? They have insisted largely on the advantages that result from it, both to the individual and to society, and have expatiated in the praise of what none have ever been so hardy as to call in question.

Instead of giving us fine but empty harangues upon this subject, instead of indulging each his particular and whimsical systems, it had been much better if the writers on this subject had treated it in a more scientific manner, repressed all the sallies of imagination, and given us the result of their observations with didactic simplicity. Upon this subject the smallest errors are of the most dangerous consequence; and the author should venture the imputation of stupidity upon a topic, where his slightest deviations may tend to injure the rising generation.

I shall therefore throw out a few thoughts upon this subject, which have not been attended to by others,

and shall dismiss all attempts to please, while I study only instruction.

The manner in which our youth of London are at present educated is, some in free-schools in the city, but far the greater number in boarding schools about town. The parent justly consults the health of his child, and finds an education in the country tends to promote this much more than a continuance in town. Thus far they are right; if there were a possibility of having even our free schools kept a little out of town, it would certainly conduce to the health and vigor of perhaps the mind, as well as of the body. It may be thought whimsical, but it is truth; I have found by experience, that they, who have spent all their lives in cities, contract not only an effeminacy of habit, but even of thinking.

But when I have said, that the boarding schools are preferable to free schools, as being in the country, this is certainly the only advantage I can allow them, otherwise it is impossible to conceive the ignorance of those who take upon them the important trust of education. Is any man unfit for any of the professions; he finds his last resource in setting up school. Do any become bankrupts in trade; they still set up a boarding school, and drive a trade this way, when all others fail; nay, I have been told of butchers and barbers, who have turned schoolmasters; and, more surprising still, made fortunes in their new profession.

Could we think ourselves in a country of civilized people; could it be conceived that we have any regard for posterity, when such are permitted to take the charge of the morals, genius and health of those dear little pledges, who may one day be the guardians of the liberties of Europe, and who may serve as the honor and bulwark of their aged parents? The care of our children, is it below the state? is it fit to indulge

the caprice of the ignorant with the disposal of their children in this particular? For the state to take charge of all its children, as in Persia or Sparia, might at present be inconvenient; but surely with great ease it might cast an eye to their instructors. Of all members of society, I do not know a more useful, or a more honorable one than a school-master; at the same time that I do not see any more generally despised, or whose talents are so ill rewarded.

Were the salaries of school-masters to be augmented from a dimunition of useless sinecures, how might it turn to the advantage of this people; a people whom, without flattery, I may in other respects term the wisest and greatest upon earth! But while I would reward the deserving, I would dismiss those utterly unqualified for their employment: In short, I would make the business of a school-master every way more respectable, by increasing their salaries, and admitting only men of proper abilities.

There are already school-masters appointed, and they have some small salaries; but where at present there is but one school-master appointed, there should at least be two; and wherever the salary is at present twenty pounds, it should be an hundred. Do we give immoderate benefices to those who instruct ourselves, and shall we deny even subsistence to those who instruct our children. Every member of society should be paid in proportion as he is necessary; and I will be bold enough to say, that school-masters in a state are more necessary than clergymen, as children stand in more need of instruction than their parents.

But instead of this, as I have already observed, we send them to board in the country to the most ignorant set of men that can be imagined. But lest the ignorance of the master be not sufficient, the child is generally consigned to the usher. This is generally

some poor needy animal, little superior to a footman either in learning or spirit, invited to his place by an advertisement, and kept there merely from his being of a complying disposition, and making the children fond of him. "You give your child to be educated to "a slave," says a philosopher to a rich man; "instead "of one slave, you will then have two."

It were well however if parents, upon fixing their children in one of these houses, would examine the abilities of the usher as well as of the master; for, whatever they are told to the contrary, the usher is generally the person most employed in their education. If then a gentleman, upon putting out his son to one of these houses, sees the usher disregarded by the master, he may depend upon it, that he is equally disregarded by the boys; the truth is, in spite of all their endeavors to please, they are generally the laughing stock of the school. Every trick is played upon the usher; the oddity of his manners, his dress, or his language, is a fund of eternal ridicule; the master himself now and then cannot avoid joining in the laugh, and the poor wretch, eternally resenting this ill usage, seems to live in a state of war with all the family. This is a very proper person, is it not, to give children a relish for learning? They must esteem learning very much, when they see its professors used with such ceremony. If the usher be despised, the father may be assured his child will never be properly instructed.

But let me suppose, that there are some schools without these inconveniencies, where the master and ushers are men of learning, reputation and assiduity. If there are to be found such, they cannot be prized in a state sufficiently. A boy will learn more true wisdom in a public school in a year, than by a private education in five. It is not from masters, but from

their equals, youth learn a knowledge of the world; the little tricks they play each other, the punishment that frequently attends the commission, is a just picture of the great world; and all the ways of men are practised in a public school in miniature. It is true, a child is early made acquainted with some vices in a school, but it is better to know these when a boy, than be first taught them when a man, for their novelty then may have irresistible charms.

In a public education, boys early learn temperance; and if the parents and friends would give them less money upon their usual visits, it would be much to their advantage, since it may justly be said, that a great part of their disorders arise from surfeit, *plus occidit gula quam gladius.* And now I am come to the article of health, it may not be amiss to observe, that Mr. Locke and some others have advised that children should be inured to cold, to fatigue and hardship from their youth; but Mr. Locke was but an indifferent physician. Habit, I grant, has great influence over our constitutions, but we have not precise ideas upon this subject.

We know that among savages and even among our peasants there are found children born with such constitutions, that they cross rivers by swimming, endure cold, thirst, hunger, and want of sleep to a surprising degree; that when they happen to fall sick, they are cured without the help of medicine by nature alone. Such examples are adduced to persuade us to imitate their manner of education, and accustom ourselves betimes to support the same fatigues. But had these gentlemen considered first, that those savages and peasants are generally not so long-lived as they who have led a more indolent life: Secondly, that the more laborious the life is, the less populous is the country. Had they considered, that what physicians call the

stamina vitæ, by fatigue and labor become rigid, and thus anticipate old age. That the number, who survive those rude trials, bears no proportion to those who die in the experiment. Had these things been properly considered, they would not have thus extolled an education begun in fatigue and hardships. Peter the Great, willing to inure the children of his seamen to a life of hardship, ordered that they should drink only sea water, but they unfortunately all died under the experiment.

But while I would exclude all unnecessary labors, yet still I would recommend temperance in the highest degree. No luxurious dishes with high-seasoning, nothing given children to force an appetite, as little sugared or salted provisions as possible, though never so pleasing; but milk, morning and night should be their constant food. This diet would make them more healthy than any of those slops that are usually cooked by the mistress of a boarding school; besides, it corrects any consumptive habits, not unfrequently found amongst the children of city parents.

As boys should be educated with temperance, so the first greatest lesson that should be taught them is, to admire frugality. It is by the exercise of this virtue alone, they can ever expect to be useful members of society. It is true, lectures continually repeated upon this subject may make some boys when they grow up, run into an extreme, and become misers; but it were well, had we more misers than we have among us. I know few characters more useful in society, for a man's having a larger or smaller share of money lying useless by him, no way injures the commonwealth; since, should every miser now exhaust his stores, this might make gold more plenty, but it would not increase the commodities or pleasures of life; they would still remain as they are at present; it maf-

ters not therefore, whether men are misers or not, if they be only frugal, laborious, and fill the stations they have chosen. If they deny themselves the necessaries of life, society is no way injured by their folly.

Instead therefore of romances, which praise young men of spirit, who go through a variety of adventures, and at last conclude a life of dissipation, folly, and extravagance in riches and matrimony, there should be some men of wit employed to compose books that might equally interest the passions of our youth, where such an one might be praised for having resisted allurements when young, and how he at last became lord mayor; how he was married to a lady of great sense, fortune, and beauty: to be as explicit as possible, the old story of Whittington, were his cat left out, might be more serviceable to the tender mind, than either Tom Jones, Joseph Andrews, or an hundred others, where frugality is the only good quality the hero is not possessed of. Were our school-masters, if any of them had sense enough to draw up such a work, thus employed, it would be much more serviceable to their pupils, than all the grammars and dictionaries they may publish these ten years.

Children should early be instructed in the arts from which they would afterwards draw the greatest advantages. When the wonders of nature are never exposed to our view, we have no great desire to become acquainted with those parts of learning which pretend to account for the phænomena. One of the ancients complains, that as soon as young men have left school, and are obliged to converse in the world, they fancy themselves transported into a new region. *Ut cum in forum venerint existiment se in aliam terrarum*

orbem delatos. We should early therefore instruct them in the experiments, if I may so express it, of knowledge, and leave to maturer age the accounting for the causes. But instead of that, when boys begin natural philosophy in colleges, they have not the least curiosity for those parts of the science which are proposed for their instruction; they have never before seen the phenomena, and consequently have no curiosity to learn the reasons. Might natural philosophy therefore be made their pastime in school, by this means it would in college become their amusement.

In several of the machines now in use there would be ample field both for instruction and amusement: the different sorts of the phosphorus, the artificial pyrites, magnetism, electricity, the experiments upon the rarefaction and weight of the air, and those upon elastic bodies, might employ their idle hours, and none should be called from play to see such experiments but such as thought proper. At first, then it would be sufficient if the instruments, and the effects of their combination were only shewn; the causes should be deferred to a maturer age, or to those times when natural curiosity prompts us to discover the wonders of nature. Man is placed in this world as a spectator; when he is tired with wondering at all the novelties about him, and not till then, does he desire to be made acquainted with the causes that create those wonders.

What I have observed with regard to natural philosophy, I would extend to every other science whatsoever. We should teach them as many of the facts as were possible, and defer the causes until they seemed of themselves desirous of knowing them. A mind thus leaving school, stored with all the simple experiences of science, would be the fittest in the world for the college course; and though such a youth

might not appear so bright, or so talkative, as those who have learned the real principles and causes of some of the sciences, yet he would make a wiser man, and would retain a more lasting passion for letters, than he who was early burdened with the disagreeable institution of effect and cause.

In history, such stories alone should be laid before them as might catch the imagination; instead of this, they are too frequently obliged to toil through the four empires, as they are called, where their memories are burdened by a number of disgusting names, that destroy all their future relish for our best historians, who may be termed the truest teachers of wisdom.

Every species of flattery should be carefully avoided; a boy, who happens to say a sprightly thing, is generally applauded so much, that he happens to continue a coxcomb sometimes all his life after. He is reputed a wit at fourteen, and becomes a blockhead at twenty. Nurses, footmen, and such, should therefore be driven away as much as possible. I was even going to add, that the mother herself should stifle her pleasure, or her vanity, when little master happens to say a good or a smart thing. These modest lubberly boys, who seem to want spirit, generally go through their business with more ease to themselves, and more satisfaction to their instructors.

There has of late a gentleman appeared, who thinks the study of rhetoric essential to a perfect education. That bold male eloquence, which often without pleasing, convinces, is generally destroyed by such institutions. Convincing eloquence, however, is infinitely more serviceable to its possessor than the most florid harangue or the most pathetic tones that can be imagined; and the man who is thoroughly convinced himself, who understands his subject, and the language he speaks in, will be more apt to silence, or-

position, than he who studies the force of his periods, and fills our ears with sounds, while our minds are destitute of conviction.

It was reckoned the fault of the orators at the decline of the Roman empire, when they had been long instructed by rhetoricians, that their periods were so harmonious, as that they could be sung as well as spoken. What a ridiculous figure must one of these gentlemen cut, thus measuring syllables, and weighing words, when he should plead the cause of his client! Two architects were once candidates for the building a certain temple at Athens; the first harangued the crowd very learnedly upon the different orders of architecture, and shewed them in what manner the temple should be built; the other who got up to speak after him, only observed, that what his brother had spoken he could do; and thus at once gained his cause.

To teach men to be orators, is little less than to teach them to be poets; and for my part, I should have too great a regard for my child, to wish him a manor only in a bookseller's shop.

Another passion which the present age is apt to run into, is to make children learn all things; the languages, the sciences, music, the exercies, and painting. Thus the child soon becomes a *talker* in all, but a *master* in none. He thus acquires a superficial fondness for every thing, and only shews his ignorance when he attempts to exhibit his skill.

As I deliver my thoughts without method or connection, so the reader must not be surprised to find me once more addressing schoolmasters on the present method of teaching the learned languages, which is commonly by literal translations. I would ask such if they were to travel a journey, whether those parts of the road in which they found the greatest difficulties would not be most strongly remembered? Boys

who, if I may continue the allusion, gallop through one of the ancients with the assistance of a translation, can have but a very slight acquaintance either with the author or his language. It is by the exercise of the mind alone that a language is learned; but a literal translation on the opposite page leaves no exercise for the memory at all. The boy will not be at the fatigue of remembering, when his doubts are at once satisfied by a glance of the eye; whereas were every word to be sought from a dictionary, the learner would attempt to remember in order to save him the trouble of looking out for it for the future.

To continue in the same pedantic strain, though no school-master, of all the various grammars now taught in the schools about town, I would recommend only the old common one; I have forgot whether Lily's, or an emendation of him. The others may be improvements; but such improvements seem to me only mere grammatical niceties, no way influencing the learner, but perhaps loading him with trifling subtilties, which at a proper age he must be at some pains to forget.

Whatever pains a master may take to make the learning of the languages agreeable to his pupil, he may depend upon it, it will be at first extremely unpleasant. The rudiments of every language, therefore, must be given as a task, not as an amusement. Attempting to deceive children into instruction of this kind, is only deceiving ourselves; and I know no passion capable of conquering a child's natural laziness but fear. Solomon has said it before me; nor is there any more certain, though perhaps more disagreeable truth, than the proverb, in verse, too well known to repeat on the present occasion. It is very probable that parents are told of some masters who never use the rod, and consequently are thought the properest instructors for their children; but

though tenderness is a requisite quality in an instructor, yet there is too often the truest tenderness in well-timed correction.

Some have justly observed, that all passion should be banished on this terrible occasion; but I know not how; there is a frailty attending human nature, that few masters are able to keep their temper whilst they correct. I knew a good-natured man, who was sensible of his own weakness in this respect, and consequently had recourse to the following expedient to prevent his passions being engaged, yet at the same time administer justice with impartiality. Whenever any of his pupils committed a fault, he summoned a jury of his peers, I mean of the boys of his own or the next classes to him; his accusers stood forth; he had a liberty of pleading in his own defence, and one or two more had a liberty of pleading against him: when found guilty by the pannel, he was consigned to the footman, who attended in the house, who had previous orders to punish him, but with lenity. By this means the master took off the odium of punishment from himself: and the footman, between whom and the boys there could not be even the slightest intimacy, was placed in such a light as to be shunned by every boy in the school*.

And now I have gone thus far, perhaps you will think me some pedagogue, willing by a well-timed puff, to increase the reputation of his own school; but such is not the case. The regard I have for society, for those tender minds who are the objects of

* This dissertation was thus far introduced into the volume of essays, afterwards published by Dr. Goldsmith, with the following observation:

This treatise was published before Rousseau's Emilius: if there be a similitude in any one instance, it is hoped the author of the present essay will not be termed a plagiarist.

the present essay, is the only motive I have for offering those thoughts, calculated not to surprise by their novelty, or the elegance of composition, but merely to remedy some defects which have crept into the present system of school education. If this letter should be inserted, perhaps I may trouble you in my next with some thoughts upon an university education, not with an intent to exhaust the subject, but to amend some few abuses. I am, &c.

ON THE INSTABILITY OF WORLDLY GRANDEUR.

AN alehouse-keeper near Islington, who had long lived at the sign of the French king, upon the commencement of the last war with France, pulled down his old sign, and put up the queen of Hungary. Under the influence of her red face and golden sceptre, he continued to sell ale till she was no longer the favorite of his customers; he changed her therefore some time ago for the king of Prussia, who may probably be changed in turn for the next great man that should be put up for vulgar admiration.

Our publican in this imitates the great exactly, who deal out their figures one after the other to the gazing crowd beneath them. When we have sufficiently wondered at one, that is taken in, and another exhibited in its room, which seldom holds its station long; for the mob are ever pleased with variety.

I must own I have such an indifferent opinion of the vulgar, that I am ever led to suspect that merit which raises their shout; at least I am certain to find those great and sometimes good men, who find satisfaction in such acclamations, made worse by it; and

History has too frequently taught me, that the head which has grown this day giddy with the roar of the million, has the very next been fixed upon a pole.

As Alexander VI. was entering a little town in the neighborhood of Rome, which had been just evacuated by the enemy, he perceived the townsmen busy in the market-place, in pulling down from a gibbet a figure, which had been designed to represent himself. There were also some knocking down a neighboring statue of one of the Orsini family, with whom he was at war; in order to put Alexander's effigy when taken down, in its place. It is possible a man who knew less of the world would have condemned the adulation of those barefaced flatterers; but Alexander seemed pleased at their zeal, and turning to Borgia his son, said with a smile, *Vides, mi fili, quam leve discrimen patibulum inter est statuum*, "You see, my son, the small differ-"ence between a gibbet and a statue." If the great could be taught any lesson, this might serve to teach them upon how weak a foundation their glory stands, which is built upon popular applause; for as such praise what seems like merit, they as quickly condemn what has only the appearance of guilt.

Popular glory is a perfect coquet; her lovers must toil, feel every inquietude, indulge every caprice, and perhaps at last be jilted into the bargain. True glory on the other hand resembles a women of sense; her admirers must play no tricks; they feel no great anxiety, for they are sure in the end of being rewarded in proportion to their merit. When Swift used to appear in public, he generally had the mob shouting in his train. "Pox take these fools," he would say, "how much joy might all this bawling give my Lord "Mayor!"

We have seen those virtues, which have while living retired from the public eye, generally transmitted to

posterity, as the truest objects of admiration and praise. Perhaps the character of the late Duke of Marlborough may one day be set up, even above that of his more talked-of predecessor; since an assemblage of all the mild and amiable virtues is far superior to those vulgarly called the great ones. I must be pardoned for this short tribute to the memory of a man, who while living would as much detest to receive any thing that wore the appearance of flattery, as I should to offer it.

I know not how to turn so trite a subject out of the beaten road of common place, except by illustrating it, rather by the assistance of my memory than my judgment, and instead of making reflections, by telling a story.

A Chinese, who had long studied the works of Confucius, who knew the characters of fourteen thousand words, and could read a great part of every book that came in his way, once took it into his head to travel into Europe, and observe the customs of a people whom he thought not very much inferior even to his own countrymen, in the arts of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop; and as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Ilixofou. The bookseller assured him, he had never heard the book mentioned before. "What, have you never heard of "that immortal poet," returned the other, much surprised, "that light of the eyes, that favorite of kings, "that rose of perfection! I suppose you know no- "thing of the immortal Fipsihihi, second cousin to "the moon?" "Nothing at all, indeed, sir," returned the other. "Alas!" cries our traveller, "to what "purpose then has one of these fasted to death, and "the other offered himself up as a sacrifice to the "Tartarean enemy, to gain a renown which has never "travelled beyond the precincts of China!"

There is scarcely a village in Europe, and not one university, that is not thus furnished with its little great men. The head of a petty corporation, who opposes the designs of a prince who would tyrannically force his subjects to save their best cloaths for Sundays; the puny pedant, who finds one undiscovered property in the polype, describes an unheeded process in the skeleton of a mole, and whose mind like his microscope perceives nature only in detail; the rhymer who makes smooth verses, and paints to our imagination when he should only speak to our hearts; all equally fancy themselves walking forward to immortality, and desire the crowd behind them to look on. The crowd takes them at their word. Patriot, philosopher, and poet, are shouted in their train. Where was there ever so much merit seen; no times so important as our own; ages yet unborn shall gaze with wonder and applause! to such music the important pigmy moves forward, bustling and swelling, and aptly compared to a *puddle in a storm.*

I have lived to see generals, who once had crowds hallooing after them wherever they went, who were bepraised by newspapers and magazines, those echoes of the voice of the vulgar, and yet they have long sunk into merited obscurity, with scarcely even an epitaph left to flatter. A few years ago the herring fishery employed all Grub-street; it was the topic in every coffee-house, and the burthen of every ballad. We were to drag up oceans of gold from the bottom of the sea; we were to supply all Europe with herrings upon our own terms. At present we hear no more of all this. We have fished up very little gold that I can learn; nor do we furnish the world with herrings, as was expected. *Let us wait but a few years longer, and we shall find all our expectations an herring fishery.*

SOME ACCOUNT OF THE

ACADEMIES OF ITALY.

THERE is not perhaps a country in Europe, in which learning is so fast upon the decline as in Italy: yet not one in which there are such a number of academies instituted for its support. There is scarcely a considerable town in the whole country which has not one or two institutions of this nature, where the learned, as they are pleased to call themselves, meet to harangue, to compliment each other, and praise the utility of their institution.

Jarchius has taken the trouble to give us a list of those clubs, or academies, which amount to five hundred and fifty, each distinguished by somewhat whimsical in the name. The academies of Bologna, for instance, are divided into the Abbandonati, the Ausiosi, Ociosio, Arcadi, Confusi, Dubbiosi, &c. There are few of these who have not published their transactions, and scarcely a member who is not looked upon as the most famous man in the world, at home.

Of all those societies I know of none, whose works are worth being known out of the precincts of the city in which they were written, except the Cicalata Academica (or, as we might express it, the tickling society) of Florence. I have just now before me a manuscript oration, spoken by the late Tomaso Crudeli, at that society, which will at once serve to give a better picture of the manner in which men of wit amuse themselves in that country, than any thing I could say upon the occasion. The oration is this:

"The younger the nymph, my dear companions, the more happy the lover. From fourteen to seventeen, you are sure of finding love for love; from seventeen to twenty-one, there is always a mixture of

interest and affection. But when that period is past, no longer expect to receive, but to buy. No longer expect a nymph who gives, but who sells her favors. At this age every glance is taught its duty; not a look, not a sigh, without design; the lady, like a skilful warrior, aims at the heart of another, while she shields her own from danger.

"On the contrary, at fifteen you may expect nothing but simplicity, innocence, and nature. The passions are then sincere; the soul seems seated in the lips; the dear object feels present happiness, without being anxious for the future; her eyes brighten if her lover approaches; her smiles are borrowed from the Graces, and her very mistakes seem to complete her desires.

"Lucretia was just sixteen. The rose and lily took possession of her face, and her bosom, by its hue and its coldness, seemed covered with snow. So much beauty and so much virtue seldom want admirers. Orlandino, a youth of sense and merit, was among the number. He had long languished for an opportunity of declaring his passion, when Cupid, as if willing to indulge his happiness, brought the charming young couple by mere accident to an arbor, where every prying eye but love was absent. Orlandino talked of the sincerity of his passion, and mixed flattery with his address; but it was all in vain. The nymph was pre-engaged, and had long devoted to heaven those charms for which he sued. "My dear Orlandino," said she, "you know I have long been dedicated to St. Catha-
"rine, and to her belongs all that lies below my gir-
"dle; all that is above you may freely possess, but far-
"ther I cannot, must not, comply. The vow is passed;
"I wish it were undone, but now it is impossible."
You may conceive, my companions, the embarrassment our young lovers felt upon this occasion. They

kneeled to St. Catharine, and though both despaired, both implored her assistance. Their tutular saint was entreated to shew some expedient, by which both might continue to love, and yet both be happy. Their petition was sincere. St. Catharine was touched with compassion; for lo, a miracle! Lucretia's girdle unloosed, as if without hands; and though before bound round her middle, fell spontaneously down to her feet, and gave Orlandino the possession of all those beauties which lay above it."

THE BEE,

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OF ELOQUENCE.

OF all kinds of success, that of an orator is the most pleasing. Upon other occasions the applause we deserve is conferred in our absence, and we are insensible of the pleasure we have given; but in eloquence the victory and the triumph are inseparable. We read our own glory in the face of every spectator, the audience is moved, the antagonist is defeated, and the whole circle bursts into unsolicited applause.

The rewards which attend excellence in this way are so pleasing, that numbers have written professed treatises to teach us the art; schools have been established with no other intent; rhetoric has taken place among the institutions, and pedants have ranged under proper heads, and distinguished with long learned names, *some* of the strokes of Nature, or of passion, which orators have used. I say only *some*; for a folio volume could not contain all the figures, which have been used by the truly eloquent, and scarcely a good speaker or writer, but makes use of some that are peculiar or new.

Eloquence has preceded the rules of rhetoric, as languages have been formed before grammar. Nature renders men eloquent in great interests, or great passions. He that is sensibly touched, sees things with

a very different eye from the rest of mankind. All Nature to him becomes an object of comparison and metaphor, without attending to it; he throws life into all, and inspires his audience with a part of his own enthusiasm.

It has been remarked, that the lower parts of mankind generally express themselves most figuratively, and that tropes are found in the most ordinary forms of conversation. Thus in every language the heart burns; the courage is roused; the eyes sparkle; the spirits are cast down; passion inflames; pride swells, and pity sinks the soul. Nature every where speaks in those strong images, which from their frequency pass unnoticed.

Nature it is which inspires those rapturous enthusiasms, those irresistible turns; a strong passion, a pressing danger, calls up all the imagination, and gives the orator irresistible force. Thus a captain of the first caliphs, seeing his soldiers fly, cried out, "Whi-" ther do you run? the enemy are not there! You have " been told that the caliph is dead; but God is still liv-" ing. He regards the brave, and will reward the " courageous. Advance!"

A man therefore may be called eloquent, who transfers the passion or sentiment with which he is moved himself, into the breast of another; and this definition appears the more just, as it comprehends the graces of silence, and of action. An intimate persuasion of the truth to be proved, is the sentiment and passion to be transferred; and who affects this, is truly possessed of the talent of eloquence.

I have called eloquence a talent, and not an art, as so many rhetoricians have done, as art is acquired by exercise and study, and eloquence is the gift of Nature. Rules will never make either a work or a discourse eloquent; they only serve to prevent faults, but

not to introduce beauties; to prevent those passages which are truly eloquent and dictated by Nature from being blended with others, which might disgust, or at least abate our passion.

What we clearly conceive, says Boileau, we can clearly express. I may add, that what is felt with emotion is expressed also with the same movements; the words arise as readily to paint our emotions, as to express our thoughts with perspicuity. The cool care an orator takes to express passions which he does not feel, only prevents his rising into that passion he would seem to feel. In a word, to feel your subject thoroughly, and to speak without fear, are the only rules of eloquence, properly so called, which I can offer. Examine a writer of genius on the most beautiful parts of his work, and he will always assure you that such passages are generally those which have given him the least trouble, for they came as if by inspiration. To pretend that cold and didactic precepts will make a man eloquent, is only to prove that he is incapable of eloquence.

But, as in being perspicuous, it is necessary to have a full idea of the subject, so in being eloquent it is not sufficient, if I may so express it, to feel by halves. The orator should be strongly impressed, which is generally the effect of a fine and exquisite sensibility, and not that transient and superficial emotion, which he excites in the greatest part of his audience. It is even impossible to affect the hearers in any great degree without being affected ourselves. In vain it will be objected, that many writers have had the art to inspire their readers with a passion for virtue, without being virtuous themselves; since it may be answered, that sentiments of virtue filled their minds at the time they were writing. They felt the inspiration strongly, while they praised justice, generosity, or good-nature; but

unhappily for them, these passions might have been discontinued, when they laid down the pen. In vain will it be objected again, that we can move without being moved, as we can convince without being convinced. It is much easier to deceive our reason than ourselves; a trifling defect in reasoning may be overseen, and lead a man astray; for it requires reason and time to detect the falshood, but our passions are not easily imposed upon, our eyes, our ears, and every sense, are watchful to detect the imposture.

No discourse can be eloquent, that does not elevate the mind. Pathetic eloquence, it is true, has for its only object to affect; but I appeal to men of sensibility, whether their pathetic feelings are not accompanied with some degree of elevation. We may then call eloquence and sublimity the same thing, since it is impossible to be one without feeling the other. Hence it follows, that we may be eloquent in any language, since no language refuses to paint those sentiments, with which we are thoroughly impressed. What is usually called sublimity of style seems to be only an error. Eloquence is not in the words, but in the subject; and in great concerns the more simply any thing is expressed, it is generally the more sublime. True eloquence does not consist, as the rhetoricians assure us, in saying great things in a sublime style, but in a simple style; for there is, properly speaking, no such thing as a sublime style, the sublimity lies only in the things; and when they are not so, the language may be turgid, affected, metaphorical, but not affecting.

What can be more simply expressed than the following extract from a celebrated preacher, and yet what was ever more sublime? Speaking of the small number of the elect, he breaks out thus among his audience: "Let me suppose that this was the last hour "of us all; that the heavens were opening over our

" heads; that time was passed, and eternity begun; " that Jesus Christ in all his glory, that man of sor- " rows in all his glory, appeared on the tribunal, and " that we were assembled here to receive our final de- " cree of life or death eternal. Let me ask, impres- " sed, with terror like you, and not separating my lot " from yours, but putting myself in the same situation " in which we must all one day appear before God, " our judge: let me ask, if Jesus Christ should now " appear to make the terrible separation of the just " from the unjust, do you think the greatest number " would be saved? Do you think the number of the " elect would even be equal to that of the sinners? " Do you think, if all our works were examined with " justice, would he find ten just persons in this great " assembly? Monsters of ingratitude! would he find " one?" Such passages as these are sublime in every language. The expression may be less speaking, or more indistinct, but the greatness of the idea still remains. In a word, we may be eloquent in every language and in every style, since elocution is only an assistant, but not a constitutor of eloquence.

Of what use then, will it be said, are all the precepts given us upon this head both by the antients and moderns? I answer, that they cannot make us eloquent, but they will certainly prevent us from becoming ridiculous. They can seldom procure a single beauty, but they may banish a thousand faults. The true method of an orator is not to attempt always to move, always to affect, to be continually sublime, but at proper intervals to give rest both to his own and the passions of his audience. In these periods of relaxation, or of preparation rather, rules may teach him to avoid any thing low, trivial, or disgusting. Thus criticism, properly speaking, is intended not to assist those parts which are sublime, but those which are

naturally mean and humble, which are composed with coolness and caution, and where the orator rather endeavors not to offend, than attempts to please.

I have hitherto insisted more strenuously on that eloquence which speaks to the passions, as it is a species of oratory almost unknown in England. At the bar it is quite discontinued, and I think with justice. In the senate it is used but sparingly, as the orator speaks to enlightened judges. But in the pulpit, in which the orator should chiefly address the vulgar, it seems strange that it should be entirely laid aside.

The vulgar of England are, without exception, the most barbarous and the most unknowing of any in Europe. A great part of their ignorance may be chiefly ascribed to their teachers, who with the most pretty gentlemen-like serenity, deliver their cool discourses, and address the reason of men, who have never reasoned in all their lives. They are told of cause and effect, of beings self existent, and the universal scale of beings. They are informed of the excellence of the Bangorian controversy, and the absurdity of an intermediate state. The spruce preacher reads his lucubration without lifting his nose from the text, and never ventures to earn the shame of an enthusiast.

By this means, though his audience feel not one word of all he says, he earns however among his acquaintance the character of a man of sense; among his acquaintance only did I say, nay even with his bishop.

The polite of every country have several motives to induce them to a rectitude of action; the love of virtue for its own sake, the shame of offending, and the desire of pleasing. The vulgar have but one, the enforcements of religion; and yet those, who should push this motive home to their hearts, are basely found to desert their post. They speak to the squire,

the philosopher, and the pedant; but the poor, those who really want instruction, are left uninstructed.

I have attended most of our pulpit orators, who, it must be owned, write extremely well upon the text they assume. To give them their due also, they read their sermons with elegance and propriety, but this goes but a very short way in true eloquence. The speaker must be moved. In this, in this alone, our English divines are deficient. Were they to speak to a few calm dispassionate hearers, they certainly use the properest methods of address; but their audience is chiefly composed of the poor, who must be influenced by motives of reward and punishment, and whose only virtues lie in self-interest or fear.

How then are such to be addressed? not by studied periods or cold disquisitions: not by the labors of the head, but the honest spontaneous dictates of the heart. Neither writing a sermon with regular periods, and all the harmony of elegant expression; neither reading it with emphasis, propriety, and deliberation; neither pleasing with metaphor, simile, or rhetorical fustian; neither arguing coolly, and untying consequences united in *a priori*, nor bundling up inductions *a posteriori*; neither pedantic jargon, nor academical trifling, can persuade the poor; writing a discourse coolly in the closet, then getting it by memory, and delivering it on Sundays, even that will not do. What then is to be done? I know of no expedient to speak; to speak at once intelligibly, and feelingly, except to understand the language. To be convinced of the truth of the object, to be perfectly acquainted with the subject in view, to prepossess yourself with a low opinion of your audience, and to do the rest extempore; by this means strong expressions, new thoughts, rising passions, and the true declamatory style, will naturally ensue.

Fine declamation does not consist in flowery periods, delicate allusions, or musical cadences; but in a plain open, loose style, where the periods are long and obvious; where the same thought is often exhibited in several points of view; all this strong sense, a good memory, and a small share of experience, will furnish to every orator; and without these a clergyman may be called a fine preacher, a judicious preacher, and a man of good sense; he may make his hearers admire his understanding, but will seldom enlighten theirs.

When I think of the Methodist preachers among us, how seldom they are endued with common sense, and yet how often and how justly they affect their hearers, I cannot avoid saying within myself, had these been bred gentlemen, and been endued with even the meanest share of understanding, what might they not affect! Did our bishops, who can add dignity to their expostulations, testify the same fervor, and *intreat* their hearers, as well as *argue*, what might not be the consequence! The vulgar, by which I mean the bulk of mankind, would then have a double motive to love religion, first from seeing its professors honored here, and next from the consequences hereafter. At present the enthusiasms of the poor are opposed to law; did law conspire with their enthusiasms, we should not only be the happiest nation upon earth, but the wisest also.

Enthusiasm in religion, which prevails only among the vulgar, should be the chief object of politics. A society of enthusiasts, governed by reason among the great, is the most indissoluble, the most virtuous, and the most efficient of its own decrees that can be imagined. Every country, possessed of any degree of strength, have had their enthusiasms, which ever serve as laws among the people. The Greeks had

their *Kalokagathia*, the Romans their *Amor Patriæ*, and we the truer and firmer bond of the *Protestant religion*. The principle is the same in all; how much then is it the duty of those, whom the law has appointed teachers of this religion, to enforce its obligations, and to raise those enthusiasms among people, by which alone political society can subsist.

From eloquence therefore the morals of our people are to expect emendation; but how little can they be improved by men, who get into the pulpit rather to shew their parts than convince us of the truth of what they deliver, who are painfully correct in their style, musical in their tones, where every sentiment, every expression, seems the result of meditation and deep study?

Tillotson has been commended as the model of pulpit eloquence; thus far he should be imitated, where he generally strives to convince rather than to please; but to adopt his long, dry, and sometimes tedious discussions, which serve to amuse only divines, and are utterly neglected by the generality of mankind, to praise the intricacy of his periods, which are too long to be spoken, to continue his cool phlegmatic manner of enforcing every truth, is certainly erroneous. As I said before, the good preacher should adopt no model, write no sermons, study no periods; let him but understand his subject, the language he speaks, and be convinced of the truths he delivers. It is amazing to what heights eloquence of this kind may reach! This is that eloquence the antients represented as lightning, bearing down every opposer; this is the power which has turned whole assemblies into astonishment, admiration, and awe, that is described by the torrent, the flame, and every other instance of irresistible impetuosity.

But to attempt such noble heights belongs only to

the truly great, or the truly good. To discard the lazy manner of reading sermons, or speaking sermons by rote; to set up singly against the oppositions of men, who are attached to their own errors, and to endeavor to be great instead of being prudent, are qualities we seldom see united. A minister of the Church of England, who may be possessed of good sense and some hopes of preferment, will seldom give up such substantial advantages for the empty pleasure of improving society. By his present method he is liked by his friends, admired by his dependants, not displeasing to his bishop; he lives as well, eats and sleeps as well, as if a real orator, and an eager asserter of his mission; he will hardly therefore venture all this to be called perhaps an enthusiast; nor will he depart from customs established by the brotherhood, when by such conduct he only singles himself out for their contempt.

CUSTOM AND LAWS COMPARED.

WHAT, say some, can give us a more contemptible idea of a large state than to find it mostly governed by custom; to have few written laws, and no boundaries to mark the jurisdiction between the senate and the people? Among the number who speak in this manner is the great Montesquieu, who asserts that every nation is free in proportion to the number of its written laws, and seems to hint at a despotic and arbitrary conduct in the present king of Prussia, who has abridged the laws of his country into a very short compass.

As Tacitus and Montesquieu happen to differ in sentiment upon a subject of so much importance, (for the Roman expressly asserts that the state is gene-

rally vicious in proportion to the number of its laws); it will not be amiss to examine it a little more minutely, and see whether a state, which like England is burthened with a multiplicity of written laws, or which like Switzerland, Geneva, and some other republics, is governed by custom and the determination of the judge, is best.

And to prove the superiority of custom to written law, we shall at least find history conspiring. Custom tom or the traditional observance of the practice of their forefathers, was what directed the Romans as well in their public as private determinations. Custom was appealed to in pronouncing sentence against a criminal, where part of the formulary was *more majorum*. So Sallust speaking of the expulsion of Tarquin. says, *mutato more;* and not *lege mutato;* and Virgil, *facisque imponere morem*. So that in those times of the empire, in which the people retained their liberty, they were governed by custom; when they sunk into oppression and tyranny, they were restrained by new laws, and the laws of tradition abolished.

As getting the ancients on our side is half a victory, it will not be amiss to fortify the argument with an observation of Chrysostom's; "That the enslaved are "the fittest to be governed by laws, and free men by "custom." Custom partakes of the nature of parental injunction; it is kept by the people themselves, and observed with a willing obedience. The observance of it must therefore be a mark of freedom, and coming originally to a state from the reverence to founders of its liberty, will be an encouragement and assistance to it in the defence of that blessing; but a conquered people, a nation of slaves, must pretent to none of this freedom, or these happy distinctions, having by degeneracy lost all right to their brave forefathers free institutions, their masters will in a policy take the for-

feiture; and the fixing a conquest must be done by giving laws, which may every moment serve to remind the people enslaved of their conquerors, nothing being more dangerous than to trust a late-subdued people with old custom, that presently upbraid their degeneracy, and provoke them to revolt.

The wisdom of the Roman republic in their veneration for custom, and backwardness to introduce a new law, was perhaps the cause of their long continuance, and of the virtues of which they have set the world so many examples. But to shew in what that wisdom consists, it may be proper to observe, that the benefit of new-written laws are merely confined to the consequences of their observance; but customary laws, keeping up a veneration for the founders, engage men in the imitation of their virtues as well as policy. To this may be ascribed the religious regard the Romans paid to their forefathers memory, and their adhering for so many ages to the practice of the same virtues, which nothing contributed more to efface than the introduction of a voluminous body of new laws over the neck of venerable custom.

The simplicity, conciseness, and antiquity of custom, gives an air of majesty and immutability that inspires awe and veneration; but new laws are too apt to be voluminous, perplexed, and indeterminate; whence must necessarily arise neglect, contempt, and ignorance.

As every human institution is subject to gross imperfections, so laws must necessarily be liable to the same inconveniences, and their defects soon discovered. Thus, through the weakness of one part, all the rest are liable to be brought into contempt. But such weaknesses in a custom, for very obvious reasons, evade an examination; besides, a friendly prejudice always stands up in their favor.

But let us suppose a new law to be perfectly equitable and necessary; yet, if the procurers of it have betrayed a conduct that confesses by-ends and private motives, the disgust to the circumstances disposes us, unreasonably indeed, to an irreverence of the law itself; but we are indulgently blind to the most visible imperfections of an old custom. Though we perceive the defects ourselves, yet we remain persuaded that our wise forefathers had good reason for what they did; and though such motives no longer continue, the benefit will still go along with the observance, though we don't know it. It is thus the Roman lawyers speak: *Non omnium, quæ a majoribus constituta sunt, ratio reddi, protest, et ideo rationes eorum quæ constituuntur inquiri non oportet, alioquin multa ex his quæ certa sunt subvertuntur.*

Those laws which preserve to themselves the greatest love and observance, must needs be best; but custom, as it executes itself, must be necessarily superior to written laws in this respect, which are to be executed by another. Thus nothing can be more certain than that numerous written laws are a sign of a degenerate community, and are frequently not the consequences of vicious morals in a state, but the causes.

Hence we see how much greater benefit it would be to the state rather to abridge than increase its laws. We every day find them increasing; acts and reports, which may be termed the acts of judges, are every day becoming more voluminous, and loading the subject with new penalties.

Laws ever increase in number and severity, until they at length are strained so tight as to break themselves. Such was the case of the latter empire, whose laws were at length become so strict, that the barbarous invaders did not bring servitude but liberty.

OF THE PRIDE AND LUXURY OF THE MIDDLING CLASS OF PEOPLE.

OF all the follies and absurdities, under which this great metropolis labors, there is not one, I believe, that at present appears in a more glaring and ridiculous light than the pride and luxury of the middling class of people; their eager desire of being seen in a sphere far above their capacities and circumstances, is daily, nay hourly, instanced by the prodigious numbers of mechanics, who flock to the races, and gaming-tables, brothels, and all public diversions this fashionable town affords.

You shall see a grocer, or a tallow-chandler, sneak from behind the counter, clap on a laced coat and a bag, fly to the E. O. table, throw away fifty pieces with some sharping man of quality; while his industrious wife is selling a penny-worth of sugar, or a pound of candles, to support her fashionable spouse in his extravagances.

I was led into this reflection by an odd adventure, which happened to me the other day at Epsom races, whither I went, not through any desire I do assure you of laying betts or winning thousands, but at the earnest request of a friend, who had long indulged the curiosity of seeing the sport, very natural for an Englishman. When we had arrived at the course, and had taken several turns to observe the different objects that made up this whimsical groupe, a figure suddenly darted by us, mounted and dressed in all the elegance of those polite gentry, who come to shew you they have a little money, and rather than pay their just debts at home, generously come abroad to bestow it on gamblers and pickpockets. As I had not an opportunity of viewing his face till his return, I gently

walked after him, and met him as he came back, when to my no small surprise I beheld in this gay Narcissus the visage of Jack Varnish, an humble vender of prints. Disgusted at the sight, I pulled my friend by the sleeve, pressed him to return home, telling him all the way, that I was so enraged at the fellow's impudence, I was resolved never to lay out another penny with him.

And now, pray sir, let me beg of you to give this a place in your paper, that Mr. Varnish may understand he mistakes the thing quite, if he imagines horse-racing recommendable in a tradesman; and that he, who is revelling every night in the arms of a common strumpet (though blessed with an indulgent wife) when he ought to be minding his business, will never thrive in this world. He will find himself soon mistaken, his finances decrease, his friends shun him, customers fall off, and himself thrown into a gaol. I would earnestly recommend this adage to every mechanic in London, "Keep your shop, and your shop "will keep you." A strict observance of these words will, I am sure, in time gain them estates. Industry is the road to wealth, and honesty to happiness; and he, who strenuously endeavors to pursue them both, may never fear the critic's lash, or the sharp cries of penury and want.

SABINUS AND OLINDA.

IN a fair, rich, and flourishing country, whose clifts are washed by the German ocean, lived Sabinus, a youth formed by Nature to make a conquest wherever he thought proper; but the constancy of his disposition fixed him only with Olinda. He was indeed su-

perior to her in fortune, but that defect on her side was so amply supplied by her merit, that none was thought more worthy of his regards than she. He loved her, he was beloved by her; and in a short time, by joining hands publicly, they avowed the union of their hearts. But alas! none, however fortunate, however happy, are exempt from the shafts of envy, and the malignant effects of ungovernable appetite. How unsafe, how detestable are they who have this fury for their guide! How certainly will it lead them from themselves, and plunge them in errors they would have shuddered at, even in apprehension! Ariana, a lady of many amiable qualities, very nearly allied to Sabinus, and highly esteemed by him, imagined herself slighted, and injuriously treated, since his marriage with Olinda. By incautiously suffering this jealously to corrode in her breast, she began to give a loose to passion; she forgot those many virtues, for which she had been so long and so justly applauded. Causeless suspicion and mistaken resentment betrayed her into all the gloom of discontent; she sighed without ceasing; the happiness of others gave her intolerable pain; she thought of nothing but revenge. How unlike what she was, the cheerful, the prudent, the compassionate Ariana!

She continually labored to disturb an union so firmly, so affectionately founded, and planned every scheme which she thought most likely to disturb it.

Fortune seemed willing to promote her unjust intentions; the circumstances of Sabinus had been long embarrassed by a tedious law-suit, and the court determining the cause unexpectedly in favor of his opponent, it sunk his fortune to the lowest pitch of penury from the highest affluence. From the nearness of relationship, Sabinus expected from Ariana those assistances his present situation required; but she was

insensible to all his entreaties, and the justice of every remonstrance, unless he first separated from Olinda, whom she regarded with detestation. Upon a compliance with her desires in this respect, she promised that her fortune, her interest, and her all, should be at his command. Sabinus was shocked at the proposal; he loved his wife with inexpressible tenderness, and refused those offers with indignation, which were to be purchased at so high a price. Ariana was no less displeased to find her offers rejected, and gave a loose to all that warmth, which she had so long endeavored to suppress. Reproach generally produces recrimination; the quarrel rose to such a height, that Sabinus was marked for destruction; and the very next day, upon the strength of an old family debt, he was sent to gaol, with none but Olinda to comfort him in his miseries. In this mansion of distress they lived together with resignation and even with comfort. She provided the frugal meal; and he read to her while employed in the little offices of domestic concern. Their fellow-prisoners admired their contentment, and whenever they had a desire of relaxing into mirth, and enjoying those little comforts that a prison affords, Sabinus and Olinda were sure to be of the party. Instead of reproaching each other for their mutual wretchedness, they both lightened it, by bearing each a share of the load imposed by Providence. Whenever Sabinus shewed the least concern on his dear partner's account, she conjured him by the love he bore her, by those tender ties which now united them for ever, not to discompose himself; that so long as his affection lasted, she defied all the ills of fortune, and every loss of fame and friendship; that nothing could make her miserable but his seeming to want happiness, nothing pleased but his sympathising with her pleasure. A continuance in prison soon robbed

them of the little they had left, and famine began to make its horrid appearance; yet still was neither found to murmur; they both looked upon their little boy, who, insensible of their or his own distress, was playing about the room, with inexpressible yet silent anguish, when a messenger came to inform them that Ariana was dead, and that her will in favor of a very distant relation, who was now in another country, might easily be procured and burnt, in which case all her large fortune would revert to him as being the next heir at law.

A proposal of so base a nature filled our unhappy couple with horror; they ordered the messenger immediately out of the room, and falling upon each other's neck, indulged an agony of sorrow; for now even all hopes of relief were banished. The messenger who made the proposal, however, was only a spy sent by Ariana to sound the dispositions of a man she loved at once and persecuted. This lady, though warped by wrong passions, was naturally kind, judicious, and friendly. She found that all her attempts to shake the constancy or the integrity of Sabinus were ineffectual; she had therefore begun to reflect, and to wonder how she could so long and so unprovoked injure such uncommon fortitude and affection.

She had from the next room herself heard the reception given to the messenger, and could not avoid feeling all the force of superior virtue; she therefore re-assumed her former goodness of heart; she came into the room with tears in her eyes, and acknowledged the severity of her former treatment. She bestowed her first care in providing them all the necessary supplies, and acknowledged them as the most deserving heirs of her fortune. From this moment Sabinus enjoyed an uninterrupted happiness with Olinda, and both were happy in the friendship and assistance

of Ariana, who, dying soon after, left them in possession of a large estate, and in her last moments confessed that virtue was the only path to true glory; and that, however innocence may for a time be depressed, a steady perseverance will in time lead it to a certain victory.

THE SENTIMENTS OF A FRENCHMAN

ON THE

TEMPER OF THE ENGLISH.

NOTHING is so uncommon among the English as that easy affability, that instant method of acquaintance, or that cheerfulness of disposition, which make in France the charm of every society. Yet in this gloomy reserve they seem to pride themselves, and think themselves less happy, if obliged to be more social. One may assert, without wronging them, that they do not study the method of going through life with pleasure and tranquillity like the French. Might not this be a proof that they are not so much philosophers as they imagine? Philosophy is no more than the art of making ourselves happy; that is, of seeking pleasure in regularity, and reconciling what we owe to society with what is due to ourselves.

This cheerfulness, which is the characteristic of our nation in the eye of an Englishman, passes almost for folly. But is their gloominess a greater mark of their wisdom? and folly against folly, is not the most cheerful sort the best? If our gaiety makes them sad, they ought not to find it strange, if their seriousness makes us laugh.

As this disposition to levity is not familiar to them, and as they look on every thing as a fault which they do not find at home, the English, who live among us, are hurt by it. Several of their authors reproach us with it as a vice, or at least as a ridicule.

Mr. Addison styles us a comic nation. In my opinion it is not acting the philosopher on this point, to regard as a fault that quality, which contributes most to the pleasure of society and happiness of life. Plato, convinced that whatever makes men happier, makes them better, advises to neglect nothing that may excite and convert to an early habit this sense of joy in children. Seneca places it in the first rank of good things. Certain it is at least, that gaiety may be a concomitant of all sorts of virtue, but that there are some vices with which it is incompatible.

As to him who laughs at every thing, and him who laughs at nothing, neither of them has sound judgment. All the difference I find between them is, that the last is constantly the most unhappy. Those, who speak against cheerfulness, prove nothing else, but that they were born melancholic, and that in their hearts they rather envy than condemn that levity they affect to despise.

The Spectator, whose constant object was the good of mankind in general, and of his own nation in particular, should according to his own principles place cheerfulness among the most desirable qualities; and probably, whenever he contradicts himself in this particular, it is only to conform to the tempers of the people whom he addresses. He asserts that gaiety is one great obstacle to the prudent conduct of women. But are those of a melancholic temper, as the English women generally are, less subject to the foibles of love? I am acquainted with some doctors in this science, to whose judgment I would more willingly refer than to

his. And perhaps in reality, persons naturally of a gay temper are too easily taken off by different objects, to give themselves up to all the excesses of this passion.

Mr. Hobbes, a celebrated philosopher of his nation, maintains that laughing proceeds from our pride alone. This is only a paradox, if asserted of laughing in general, and only argues that misanthropical disposition for which he was remarkable.

To bring the causes he assigns for laughing under suspicion, it is sufficient to remark that proud people are commonly those who laugh least. Gravity is the inseparable companion of pride. To say that a man is vain, because the humor of a writer, or the buffooneries of an harlequin excite his laughter, would be advancing a great absurdity. We should distinguish between laughter inspired by joy, and that which arises from mockery. The malicious sneer is improperly called laughter. It must be owned that pride is the parent of such laughter as this; but this is in itself vicious; whereas, the other sort has nothing in its principles or effects that deserves condemnation. We find this amiable in others, and is it unhappiness to feel a disposition towards it in ourselves?

When I see an Englishman laugh, I fancy I rather see him hunting after joy, than having caught it; and this is more particularly remarkable in their women, whose tempers are inclined to melancholy. A laugh leaves no more traces on their countenance than a flash of lightning on the face of the heavens. The most laughing air is instantly succeeded by the most gloomy. One would be apt to think that their souls open with difficulty to joy, or at least that joy is not pleased with its habitation there.

In regard to fine raillery, it must be allowed that it is not natural to the English, and therefore those who

endeavor at it make but an ill figure. Some of their authors have candidly confessed, that pleasantry is quite foreign to their character; but according to the reason they give, they lose nothing by this confession. Bishop Sprat gives the following one; "The English," says he, "have too much bravery to be deri-" ded, and too much virtue and honor to mock others."

THE BEE,

NO. VIII.

SATURDAY, NOVEMBER 24, 1759.

ON DECEIT AND FALSHOOD.

The following account is so judiciously conceived, that I am convinced the reader will be more pleased with it, than with any thing of mine, so I shall make no apology for this new publication.

TO THE AUTHOR OF THE BEE.

SIR,

DECEIT and falshood have ever been an overmatch for truth, and followed and admired by the majority of mankind. If we inquire after the reason of this, we shall find it in our own imaginations, which are amused and entertained with the perpetual novelty and variety that fiction affords, but find no manner of delight in the uniform simplicity of homely truth, which still sues them under the same appearance.

He therefore that would gain our hearts must make his court to our fancy, which being sovereign comptroller of the passions, lets them loose, and inflames them more or less, in proportion to the force and efficacy of the first cause, which is ever the more powerful the more new it is. Thus in mathematical demonstrations themselves, though they seem to aim at pure truth and instruction, and to be addressed

to our reason alone, yet I think it is pretty plain, that our understanding is only made a drudge to gratify our invention and curiosity, and we are pleased not so much because our discoveries are certain, as because they are new.

I do not deny but the world is still pleased with things that pleased it many ages ago, but it should at the same time be considered, that man is naturally so much of a logician, as to distinguish between matters that are plain and easy, and others that are hard and inconceivable. What we understand, we overlook and despise, and what we know nothing of we hug and delight in. Thus there are such things as perpetual novelties; for we are pleased no longer than we are amazed, and nothing so much contents us as that which confounds us.

This weakness in human nature gave occasion to a party of men to make such gainful markets as they have done of our credulity. All objects and facts whatever now ceased to be what they had been for ever before, and received what make and meaning it was found convenient to put upon them: what people ate, and drank, and saw, was not what they ate, and drank, and saw, but something farther which they were fond of, because they were ignorant of it. In short nothing was itself, but something beyond itself; and by these artifices and amusements the heads of the world were so turned and intoxicated, that at last there was scarcely a sound set of brains left in it.

In this state of giddiness and infatuation it was no very hard task to persuade, the already deluded, that there was an actual society and communion between human creatures and spiritual dæmons. And when they had thus put people into the power and clutches of the devil, none but they alone, could have either skill or strength to bring the prisoners back again.

But so far did they carry this dreadful drollery, and so fond were they of it, that to maintain it and themselves in profitable repute, they literally sacrificed for it, and made impious victims of numberless old women and other miserable persons, who either through ignorance could not say what they were bid to say, or through madness said what they should not have said. Fear and stupidity made them incapable of defending themselves, and frenzy and infatuation made them confess *guilty impossibilities*, which produced cruel sentences, and then inhuman executions.

Some of these wretched mortals finding themselves either hateful or terrible to all, and befriended by none, and perhaps wanting the common necessaries of life, came at last to abhor themselves as much as they were abhorred by others, and grew willing to be burnt or hanged out of a world, which was no other to them than a scene of persecution and anguish.

Others of strong imaginations and little understandings, were, by positive and repeated charges against them, of committing mischievous and supernatural facts and villainies, deluded to judge of themselves by the judgment of their enemies, whose weakness or malice prompted them to be accusers. And many have been condemned as witches and dealers with the devil, for no other reason but their knowing more than those who accused, tried, and passed sentence upon them.

In these cases credulity is a much greater error than infidelity, and it is safer to believe nothing than too much. A man that believes little or nothing of witchcraft, will destroy nobody for being under the imputation of it; and so far he certainly acts with humanity to others, and safety to himself: but he that credits all, or too much upon that article, is obliged, if he acts consistently with his persuasion, to kill all those whom

he takes to be the killers of mankind; and such are witches. It would be a jest and a contradiction to say, that he is for sparing them who are harmless of that tribe, since the received notion of their supposed contract with the devil implies that they are engaged by covenant and inclination to do all the mischief they possibly can.

I have heard many stories of witches, and read many accusations against them; but I do not remember any, that would have induced me to have consigned over to the halter or the flame any of those deplorable wretches, who, as they share our likeness and nature, ought to share our compassion, as persons cruelly accused of impossibilities.

But we love to delude ourselves, and often fancy or forge an effect, and then set ourselves as gravely as ridiculously to find out the cause. Thus, for example, when a dream or the hyp has given us false terrors or imaginary pains, we immediately conclude that the infernal tyrant owes us a spite, and inflicts his wrath and stripes upon us by the hands of some of his sworn servants amongst us. For this end an old woman is promoted to a seat in Satan's privy council, and appointed his executioner in chief within her district. So ready and civil are we to allow the devil the dominion over us, and even to provide him with butchers and hangmen of our own make and nature.

I have often wondered why we did not, in chusing our proper officers for Belzebub, lay the lot rather upon men than women, the former being more bold and robust, and more equal to that bloody service; but upon enquiry I find it has been so ordered, for two reasons; first, the men, having the whole direction of this affair, are wise enough to slip their own necks out of the collar; and secondly, an old woman is grown by custom the most avoided and most unpitied crea-

ture under the sun, the very name carrying contempt and satire in it. And so far indeed we pay but an uncourtly sort of respect to Satan, in sacrificing to him nothing but the dry sticks of human nature.

We have a *wondering quality* within us, which finds huge gratification when we see strange feats done, and cannot at the same time see the doer, or the cause. Such acts are sure to be attributed to some witch or dæmon; for if we come to find they are slily performed by artists of our own species, and by causes purely natural, our delight dies with our amazement.

It is therefore one of the most unthankful offices in the world, to go about to expose the mistaken notions of witchcraft and spirits; it is robbing mankind of a valuable imagination, and of the privilege of being deceived. Those, who at any time undertook the task, have always met with rough treatment and ill-language for their pains, and seldom escaped the imputation of atheism, because they would not allow the devil to be too powerful for the Almighty. For my part, I am so much a heretic as to believe, that God Almighty, and not the devil, governs the world.

If we inquire what are the common marks and symptoms by which witches are discovered to be such, we shall see how reasonably and mercifully those poor creatures were burnt and hanged, who unhappily fell under that name.

In the first place the old woman must be prodigiously ugly: her eyes hollow and red, her face shrivelled; she goes double, and her voice trembles. It frequently happens, that this rueful figure frightens a child into the palpitation of the heart: home he runs, and tells his mamma, that goody such a one looked at him, and he is very ill. The good woman cries out, her dear baby is bewitched, and sends for the parson and the constable.

It is moreover necessary that she be very poor. It is true, her master *Satan* has mines and hidden treasures in his gift; but no matter, she is for all that very poor, and lives on alms, She goes to *Sisly* the cook-maid for a dish of broth, or the heel of a loaf, and *Sisly* denies them to her. The old woman goes away muttering, and perhaps in less than a month's time *Sisly* hears the voice of a cat, and strains her ancles, which are certain signs that she is bewitched.

A farmer sees his cattle die of the murrain, and the sheep of the rot, and poor goody is forced to be the cause of their death, because she was seen talking to herself the evening before such an ewe departed, and had been gathering sticks at the side of the wood where such a cow run mad.

The old woman has always for her companion an old grey cat, which is a disguised devil too, and confederate with goody in works of darkness. They frequently go journies into *Egypt* upon a broom-staff in half an hour's time, and now and then goody and her cat change shapes. The neighbors often over-hear them in deep and solemn discourse together, plotting some dreadful mischief you may be sure.

There is a famous way of trying witches, recommended by king James I. The old woman is tied hand and foot, and thrown into the river, and if she swims she is guilty, and taken out and burnt; but if she is innocent, she sinks, and is only drowned.

The witches are said to meet their masters frequently in churches and in church-yards. I wonder at the boldness of Satan and his congregation, in revelling and playing mountebank farces on consecrated ground; and I have as often wondered at the oversight and ill policy of some people in allowing it possible.

It would have been both dangerous and impious to have treated this subject at one certain time in this ludicrous manner. It used to be managed with all possible gravity, and even terror; and indeed it was made a tragedy in all its parts, and thousands were sacrificed, or rather murdered, by such evidence and colors, as, God be thanked! we are at this day ashamed of. An old woman may be *miserable now*, and not be *hanged* for it.

AN ACCOUNT OF THE

AUGUSTAN AGE OF ENGLAND.

THE history of the rise of language and learning is calculated to gratify curiosity rather than to satisfy the understanding. An account of that period only, when language and learning arrived at its highest perfection, is the most conducive to real improvement, since it at once raises emulation, and directs to the proper objects. The age of Leo X. in Italy is confessed to be the Augustan age with them. The French writers seem agreed to give the same appellation to that of Lewis XIV. but the English are yet undetermined with respest to themselves.

Some have looked upon the writers in the times of Queen Elizabeth as the true standard for future imitation; others have descended to the reign of James I. and others still lower, to that of Charles II. Were I to be permitted to offer an opinion upon this subject, I should readily give my vote for the reign of Queen Anne, or some years before that period. It was then that taste was united to genius, and, as before, our writers charmed with their strength of thinking, so then they pleased with strength and grace

united. In that period of British glory, though no writer attracts our attention singly; yet, like stars lost in each other's brightness, they have cast such a lustre upon the age in which they lived, that their minutest transactions will be attended to by posterity with a greater eagerness, than the most important occurrences of even empires, which have been transacted in greater obscurity.

At that period there seemed to be a just balance between patronage and the press. Before it men were little esteemed, whose only merit was genius; and since men, who can prudently be content to catch the public, are certain of living without dependence. But the writers of the period of which I am speaking, were sufficiently esteemed by the great, and not rewarded enough by booksellers, to set them above independence. Fame consequently then was the truest road to happiness; a sedulous attention to the mechanical business of the day makes the present never-failing resource.

The age of Charles II. which our countrymen term the age of wit and immorality, produced some writers that at once served to improve our language and corrupt our hearts. The king himself had a large share of knowledge, and some wit, and his courtiers were generally men, who had been brought up in the school of affliction and experience. For this reason, when the sunshine of their fortune returned, they gave too great a loose to pleasure, and language was by them cultivated only as a mode of elegance. Hence it became more enervated, and was dashed with quaintnesses, which gave the public writings of those times a very illiberal air.

L'Estrange, who was by no means so bad a writer as some have represented him, was sunk in party faction, and having generally the worst side of the

argument often had recourse to scolding, pertness, and consequently a vulgarity, that discovers itself even in his more liberal compositions. He was the first writer, who regularly enlisted himself under the banners of a party for pay, and fought for it through right and wrong for upwards of forty literary campaigns. This intrepidity gained him the esteem of Cromwell himself, and the papers he wrote even just before the revolution, almost with the rope about his neck, have his usual characters of impudence and perseverance. That he was a standard-writer cannot be disowned, because a great many very eminent authors formed their style by his. But his standard was far from being a just one; though, when party considerations are set aside, he certainly was possessed of elegance, ease, and perspicuity.

Dryden, though a great and undisputed genius, had the same cast as L'Estrange. Even his plays discover him to be a party-man, and the same principle infects his style in subjects of the lightest nature; but the English tongue, as it stands at present is greatly his debtor. He first gave it regular harmony, and discovered its latent powers. It was his pen that formed the Congreves, the Priors, and the Addisons, who succeeded him; and had it not been for Dryden, we never should have known a Pope, at least in the meridian lustre he now displays. But Dryden's excellencies as a writer were not confined to poetry alone. There is in his prose writings an ease and elegance, that have never yet been so well united in works of taste or criticism.

The English language owes very little to Otway, though, next to Shakespeare, the greatest genius England ever produced in tragedy. His excellencies lay in painting directly from nature, in catching every emotion just as it rises from the soul, and in all the pow-

ers of the moving and pathetic. He appears to have had no learning, no critical knowledge, and to have lived in great distress. When he died, (which he did in an obscure house near the minories) he had about him the copy of a tragedy, which it seems he had sold for a trifle to Bentley the bookseller. I have seen an advertisement at the end of one of L'Estrange's political papers, offering a reward to any one who should bring it to his shop. What an invaluable treasure was there irretrievably lost, by the ignorance and neglect of the age he lived in!

Lee had a great command of language, and vast force of expression, both which the best of our succeeding dramatic poets thought proper to take for their models. Rowe in particular seems to have caught that manner, though in all other respects inferior. The other poets of that reign contributed but little towards improving the English tongue, and it is not certain whether they did not injure rather than improve it. Immorality has its cant as well as party, and many shocking expressions now crept into the language, and became the transient fashion of the day. The upper galleries, by the prevalence of party-spirit, were courted with great assiduity, and a horse-laugh following ribaldry was the highest instance of applause, the chastity as well as energy of diction being overlooked or neglected.

Virtuous sentiment was recovered, but energy of style never was. This, though disregarded in plays and party-writings, still prevailed amongst men of character and business. The dispatches of Sir Richard Fanshaw, Sir William Godolphin, Lord Arlington, and many other ministers of state, are all of them with respect to diction, manly, bold and nervous. Sir William Temple, though a man of no learning, had great knowledge and experience. He wrote always

like a man of sense and a gentleman, and his style is the model, by which the best prose writers in the reign of Queen Anne formed theirs. The beauties of Mr. Locke's style, though not so much celebrated, are as striking as that of his understanding. He never says more nor less than he ought, and never makes use of a word that he could have changed for a better. The same observation holds good of Dr. Samuel Clarke.

Mr Locke was a philosopher; his antagonist Stillingfleet, bishop of Worcester, was a man of learning, and therefore the contest between them was unequal. The clearness of Mr. Locke's head renders his language perspicuous, the learning of Stillingfleet's clouds his. This is an instance of the superiority of good sense over learning, towards the improvement of every language.

There is nothing peculiar to the language of archbishop Tillotson, but his manner of writing is inimitable; for one who reads him, wonders why he himself did not think and speak in that very manner. The turn of his periods is agreeable, though artless, and every thing he says seems to flow spontaneously from inward conviction. Barrow, though greatly his superior in learning, falls short of him in other respects.

The time seems to be at hand, when justice will be done to Mr. Cowley's prose, as well as poetical writings; and though his friend Doctor Sprat, bishop of Rochester, in his diction falls far short of the abilities for which he has been celebrated yet there is sometimes an happy flow in his periods, something that looks like eloquence. The style of his successor, Atterbury, has been much commended by his friends, which always happens when a man distinguishes himself in party, but there is in it nothing extraordinary. Even the speech which he made for himself at the bar of the house of Lords, before he was sent into exile, is

void of eloquence, though it has been cried up by his friends to such a degree, that his enemies have suffered it to pass uncensured.

The philosophical manner of Lord Shaftesbury's writing is nearer to that of Cicero than any English author has yet arrived at, but perhaps had Cicero written in English, his composition would have greatly exceeded that of our countryman. The diction of the latter is beautiful, but such beauty, as upon nearer inspection, carries with it evident symptoms of affectation. This has been attended with very disagreeable consequences. Nothing is so easy to copy as affectation, and his lordship's rank and fame have procured him more imitators in Britain than any other writer I know; all faithfully preserving his blemishes, but unhappily not one of his beauties.

Mr. Trenchard and Dr. Davenant were political writers of great abilities in diction, and their pamphlets are now standards in that way of writing. They were followed by Dean Swift, who, though in other respects far their superior, never could arise to that manliness and clearness of diction in political writing, for which they were so justly famous.

They were all of them exceeded by the late Lord Bolingbroke, whose strength lay in that province; for as a philosopher and a critic he was ill qualified, being destitute of virtue for the one, and of learning for the other. His writings against Sir Robert Walpole are incomparably the best part of his works. The personal and perpetual antipathy he had for that family, to whose places he thought his own abilities had a right, gave a glow to his style, and an edge to his manner, that never yet have been equalled in political writing. His misfortunes and disappointments gave his mind a turn, which his friends mistook for philosophy, and at one time of his life he had the art to impose the same be-

lief upon some of his enemies. His idea of a patriot king, which I reckon (as indeed it was) amongst his writings against Sir Robert Walpole, is a master-piece of diction. Even in his other works his style is excellent; but where a man either does not, or will not understand the subject he writes on, there must always be a deficiency. In politics he was generally master of what he undertook, in morals never.

Mr. Addison for a happy and natural style will be always an honor to British literature. His diction indeed wants strength, but it is equal to all the subjects he undertakes to handle, as he never (at least in his finished works) attempts any thing either in the argumentative or demonstrative way.

Though Sir Richard Steele's reputation as a public writer was owing to his connections with Mr. Addison, yet after their intimacy was formed, Steele sunk in his merit as an author. This was not owing so much to the evident superiority on the part of Addison, as to the unnatural efforts which Steele made to equal or eclipse him. This emulation destroyed that genuine flow of diction which is discoverable in all his former compositions.

Whilst their writings engaged attention and the favor of the public, reiterated but unsuccessful endeavors were made towards forming a grammar of the English language. The authors of those efforts went upon wrong principles. Instead of endeavoring to retrench the absurdities of our language, and bringing it to a certain criterion, their grammars were no other than a collection of rules attempting to naturalize those absurdities, and bring them under a regular system.

Somewhat effectual however might have been done towards fixing the standard of the English language, had it not been for the spirit of party. For both whigs and tories being ambitious to stand at the head of so

great a design, the Queen's death happened before any plan of an academy could be resolved on.

Meanwhile the necessity of such an institution became every day more apparent. The periodical and political writers who then swarmed, adopted the very worst manner of L'Estrange, till not only all decency, but all propriety of language, was lost in the nation. Leslie, a pert writer, with some wit and learning insulted the government every week with the grossest abuse. His style and manner, both of which were illiberal, were imitated by Ridpath, De Foe, Duntan, and others of the opposite party, and Toland pleaded the cause of atheism and immorality in much the same strain; his subject seemed to debase his diction, and he ever failed most in one, when he grew most licentious in the other.

Towards the end of Queen Anne's reign, some of the greatest men in England devoted their time to party, and then a much better manner obtained in political writing. Mr. Walpole, Mr. Addison, Mr. Mainwaring, Mr. Steele, and many members of both houses of parliament, drew their pens for the whigs; but they seem to have been over-matched, though not in argument yet in writing, by Bolingbroke, Prior, Swift, Arbuthnot, and the other friends of the opposite party. They, who oppose a ministry, have always a better field for ridicule and reproof than they who defend it.

Since that period our writers have either been encouraged above their merits or below them. Some who were possessed of the meanest abilities acquired the highest preferments, while others who seemed born to reflect a lustre upon their age, perished by want and neglect. More, Savage, and Amhurst, were possessed of great abilities, yet they were suffered to feel all the miseries that usually attend the ingenious

and the imprudent, that attend men of strong passions, and no phlegmatic reserve in their command.

At present, were a man to attempt to improve his fortune, or increase his friendship by poetry, he would soon feel the anxiety of disappointment. The press lies open, and is a benefactor to every sort of literature but that alone.

I am at a loss whether to ascribe this falling off of the public to a vicious taste in the poet, or in them. Perhaps both are to be reprehended. The poet either drily didactive, gives us rules, which might appear abstruse even in a system of ethics, or triflingly volatile, writes upon the most unworthy subjects; content if he can give music instead of sense; content if he can paint to the imagination, without any desires or endeavours to affect; the public therefore with justice discard such empty sound, which has nothing but a jingle, or, what is worse, the unmusical flow of blank verse to recommend it. The late method also, into which our newspapers have fallen, of giving an epitome of every new publication, must greatly damp the writer's genius. He finds himself in this case at the mercy of men, who have neither abilities nor learning to distinguish his merit. He finds his own composition mixed with the sordid trash of every daily scribbler. There is a sufficient specimen given of his work to abate curiosity, and yet so mutilated as to render him contemptible. His first, and perhaps his second work, by these means sink, among the crudities of the age, into oblivion. Fame he finds begins to turn her back; he therefore flies to Profit, which invites him, and he rolls himself in the lists of Dulness and of avarice for life.

Yet there are still among us men of the greatest abilities, and who in some parts of learning have surpassed their predecessors: Justice and Friendship

might here impel me to speak of names which will shine out to all posterity, but Prudence restrains me from what I should otherwise eagerly embrace. Envy might rise against every honored name I should mention, since scarcely one of them has not those who are his enemies, or those who despise him, &c.

OF THE OPERA IN ENGLAND.

THE rise and fall of our amusements pretty much resemble that of empire. They this day flourish without any visible cause for such vigor; the next they decay without any reason that can be assigned for their downfall. Some years ago the Italian opera was the only fashionable amusement among our nobility. The managers of the playhouses dreaded it as a mortal enemy, and our very poets listed themselves in the opposition; at present the house seems deserted, the castrati sing to empty benches, even Prince Vologese himself, a youth of great expectations, sings himself out of breath, and rattles his chain to no purpose.

To say the truth, the opera, as it is conducted among us, it but a very humdrum amusement; in other countries the decorations are entirely magnificent, the singers all excellent, and the burlettas or interludes quite entertaining; the best poets compose the words, and the best masters the music; but with us it is otherwise: the decorations are but trifling and cheap; the singers, Matei only excepted, but indifferent. Instead of interlude, we have those sorts of skipping dances, which are calculated for the gallaries of the theatre. Every performer sings his favorite song, and the music is only a medly of old Italian airs, or some meagre modern Capricio.

When such is the case, it is not much to be wondered at if the opera is pretty much neglected; the lower orders of people have neither taste nor fortune to relish such an entertainment; they would find more satisfaction in the *Roast Beef of Old England* than in the finest closes of an eunuch; they sleep amidst all the agony of recitative: on the other hand, people of fortune or taste can hardly be pleased, where there is a visible poverty in the decorations, and an entire want of taste in the composition.

Would it not surprise one, that when Metastasio is so well known in England, and so universally admired, the manager or the composer should have recourse to any other operas than those written by him. I might venture to say, that *written by Metastasio*, put up in the bills of the day, would alone be sufficient to fill an house, since thereby admirers of sense as well as sound might find entertainment.

The performers also should be entreated to sing only their parts, without clapping in any of their own favorite airs. I must own, that such songs are generally to me the most disagreeable in the world. Every singer generally chooses a favorite air, not from the excellency of the music, but from the difficulty; such songs are generally chosen as surprise rather than please, where the performer may shew his compass, his breath, and his volubility.

Hence proceed those unnatural startings, those unmusical closings, and shakes lengthened out to a painful continuance: such indeed may shew a voice, but it must give a truly delicate ear the utmost uneasiness. Such tricks are not music; neither Corelli nor Pergolesi ever permitted them, and they begin even to be discontinued in Italy, where they first had their rise.

And now I am upon the subject: our composers also should affect greater simplicity; let their base cliff

have all the variety they can give it; let the body of the music (if I may so express it) be as various as they please, but let them avoid ornamenting a barren ground work; let them not attempt by flourishing to cheat us of solid harmony.

The works of Mr. Rameau are never heard without a surprising effect. I can attribute it only to this simplicity he every where observes, insomuch that some of his finest harmonies are often only octave and unison. This simple manner has greater powers than is generally imagined; and were not such a demonstration misplaced, I think from the principles of music it might be proved to be most agreeable.

But to leave general reflection. With the present set of performers, the operas, if the conductor thinks proper, may be carried on with some success, since they have all some merit; if not as actors, at least as singers. Signora Matei is at once both a perfect actress and a very fine singer. She is possessed of a fine sensibility in her manner, and seldom indulges those extravagant and unmusical flights of voice complained of before. Cornacini on the other hand is a very indifferent actor, has a most unmeaning face, seems not to feel his part, is infected with a passion of showing his compass; but to recompense all these defects, his voice is melodious, he has vast compass and great volubility, his swell and shake are perfectly fine, unless that he continues the latter too long. In short, whatever the defects of his action may be, they are amply recompensed by his excellency as a singer; nor can I avoid fancying that he might make a much greater figure in an oratorio than upon the stage.

However, upon the whole, I know not whether ever operas can be kept up in England; they seem to be entirely exotic, and require the nicest management and care. Instead of this, the care of them is assigned

to men unacquainted with the genius and disposition of the people they would amuse, and whose only motives are immediate gain. Whether a discontinuance of such entertainments would be more to the loss or the advantage of the nation, I will not take upon me to determine, since it is as much our interest to induce foreigners of taste among us on the one hand, as it is to discourage those trifling members of society, who generally compose the operatical *dramatis personæ*, on the other.

ESSAYS,

ORIGINALLY PUBLISHED

IN THE YEAR 1765.

THE PREFACE

THE following Essays have already appeared at different times, and in different publications. The pamphlets in which they were inserted being generally unsuccessful, these shared the common fate, without assisting the bookseller's aims or extending the writer's reputation. The public were too strenuously employed with their own follies, to be assiduous in estimating mine; so that many of my best attempts in this way have fallen victims to the transient topic of the times; the Ghost in Cock Lane, or the siege of Ticonderago.

But though they have passed pretty silently into the world, I can by no means complain of their circulation. The magazines and papers of the day have indeed been liberal enough in this respect. Most of these essays have been regularly reprinted twice or thrice a year, and conveyed to the public through the kennel of some engaging compilation. If there be a pride in multiplied editions, I have seen some of my labors sixteen times reprinted, and claimed by different parents as their own. I have seen them flourished at the beginning with praise, and signed at the end with the names of Philantos, Philalethes, Philalutheros, and Philanthropos. These gentlemen have kindly stood sponsors to my productions, and to flatter me more have always passed them as their own.

It is time however at last to vindicate my claims; and as these entertainers of the public, as they call themselves, have partly lived upon me for some years, let me now try if I cannot live a little upon myself. I would desire in this case, to imitate that fat man whom I have somewhere heard of in a shipwreck, who, when the sailors, prest by famine, were taking slices from his posteriors, to satisfy their hunger, insisted with great justice on having the first cut for himself.

Yet after all, I cannot be angry with any who have taken it into their heads, to think that whatever I write is worth reprinting, particularly when I consider how great a majority will think it scarcely worth reading. Trifling and superficial are terms of reproach that are easily objected, and that carry an air of penetration in the observer. These faults have been objected to the following essays; and it must be owned in some measure that the charge is true. However, I could have made them more metaphysical had I thought fit, but I would ask whether in a short essay it is not necessary to be superficial? Before we have prepared to enter into the depths of a subject in the usual forms, we have arrived at the bottom of our scanty page, and thus lose the honors of a victory by too tedious a preparation for the combat.

There is another fault in this collection of trifles, which I fear will not be so easily pardoned. It will be alledged that the humor of them, (if any be found) is stale and hackneyed. This may be true enough as matters now stand, but I may with great truth assert, that the humor was new when I wrote it. Since that time indeed many of the topics, which were first started here, have been hunted down, and many of the thoughts blown upon. In fact these Essays were considered as quietly laid in the grave of

oblivion; and our modern compilers, like sextons and executioners, think it their undoubted right to pillage the dead.

However, whatever right I have to complain of the public, they can as yet have no just reason to complain of me. If I have written dull Essays, they have hitherto treated them as dull Essays. Thus far we are at least upon par, and until they think fit to make me their humble debtor by praise, I am resolved not to lose a single inch of my self-importance. Instead, therefore, of attempting to establish a credit amongst them, it will perhaps be wiser to apply to some more distant correspondent, and as my drafts are in some danger of being protested at home, it may not be imprudent upon this occasion to draw my bills upon posterity. Mr. Posterity, Sir, nine hundred and ninety-nine years after sight hereof, pay the bearer, or order, a thousand pounds' worth of praise, free from all deductions whatsoever, it being a commodity that will then be very serviceable to him, and place it to the account of, &c.

ESSAY I.

I REMEMBER to have read in some philosopher (I believe in Tom Brown's works) that, let a man's character, sentiments, or complexion, be what they will, he can find company in London to match them. If he be splenetic, he may every day meet companions on the seats in St. James's Park, with whose groans he may mix his own, and pathetically talk of the weather. If he be passionate, he may vent his rage among the old orators at Slaughter's coffee-house, and damn the nation because it keeps him from starving. If he be phlegmatic, he may sit in silence at the hum-drum club in Ivy-Lane; and if actually mad, he may find very good company in Moor-fields, either at Bedlam or the Foundery, ready to cultivate a nearer acquaintance.

But, although such as have a knowledge of the town may easily class themselves with tempers congenial to their own; a countryman who comes to live in London finds nothing more difficult. With regard to myself, none ever tried with more assiduity, or came off with such indifferent success. I spent a whole season in the search, during which time my name has been inrolled in societies, lodges, convocations, and meetings without number. To some I was introduced by a friend, to others invited by an advertisement; to these I introduced myself, and to those I changed my name to gain admittance. In short no coquette was ever more solicitous to match her ribbons to her complexion, than I to suit my club to my temper, for I was too obstinate to bring my temper to conform to it.

The first club I entered upon coming to town, was that of the Choice Spirits. The name was entirely suited to my taste; I was a lover of mirth, good-humor, and even sometimes of fun, from my childhood.

As no other passport was requisite but the payment of two shillings at the door, I introduced myself without farther ceremony to the members, who were already assembled, and had for some time begun upon business. The Grand, with a mallet in his hand, presided at the head of the table. I could not avoid, upon my entrance, making use of all my skill in physiognomy, in order to discover that superiority of genius in men, who had taken a title so superior to the rest of mankind. I expected to see the lines of every face marked with strong thinking; but though I had some skill in this science, I could for my life discover nothing but a pert simper, fat, or profound stupidity.

My speculations were soon interrupted by the Grand, who had knocked down Mr. Spriggins for a song. I was upon this whispered by one of the company who sat next me, that I should now see something touched off to a nicety, for Mr. Spriggins was going to give us Mad Tom in all its glory. Mr. Spriggins endeavored to excuse himself; for, as he was to act a madman and a king, it was impossible to go through the part properly without a crown and chains. His excuses were over-ruled by a great majority, and with much vociferation. The president ordered up the jack-chain, and instead of a crown, our performer covered his brows with an inverted jordan. After he had rattled his chain and shook his head, to the great delight of the whole company, he began his song. As I have heard few young fellows offer to sing in company that did not expose themselves, it was no great dis-

appointment to me to find Mr. Spriggins among the number; however not to seem an odd fish, I rose from my seat in rapture, cried out, bravo! encore! and slapped the table as loud as any of the rest.

The gentleman who sat next to me seemed highly pleased with my taste and the ardor of my approbation; and whispering, told me that I had suffered an immense loss; for had I come a few minutes sooner, I might have heard Gee ho Dobbin sung in a tip-top manner by the pimpled-nosed spirit at the president's right elbow; but he was evaporated before I came.

As I was expressing my uneasiness at this disappointment, I found the attention of the company employed upon a fat figure, who with a voice more rough than the Staffordshire giant's, was giving us the Softly Sweet in Lydian Measure of Alexander's Feast. After a short pause of admiration, to this succeeded a Welch dialogue with the humors of Teague and Taffy: after that came on Old Jackson, with a story between every stanza: next was sung the Dust-cart, and then Solomon's Song. The glass began now to circulate pretty freely; those who were silent when sober, would now be heard in their turn; every man had his song, and he saw no reason why he should not be heard as well as any of the rest: one begged to be heard while he gave Death and the Lady in taste; another sung to a plate which he kept trundling on the edges; nothing was now heard but singing; voice rose above voice, and the whole became one universal shout, when the landlord came to acquaint the company that the reckoning was drank out. Rabelais calls the moments in which a reckoning is mentioned the most melancholy of our lives: never was so much noise so quickly quelled, as by this short but pathetic oration of our landlord: drank out was echoed in a tone of discontent round the table: drank

out already! that was very odd! that so much punch could be drank out already: impossible! The landlord however seeming resolved not to retreat from his first assurances, the company was dissolved, and a president chosen for the night ensuing.

A friend of mine, to whom I was complaining some time after of the entertainment I have been describing, proposed to bring me to the club that he frequented; which he fancied would suit the gravity of my temper exactly. "We have at the Muzzy Club," says he, "no riotous mirth nor awkward ribaldry; no confusion "or bawling; all is conducted with wisdom and de- "cency: besides, some of our members are worth "forty thousand pounds; men of prudence and fore- "sight every one of them: these are the proper ac- "quaintance, and to such I will to-night introduce "you." I was charmed at the proposal: to be acquainted with men worth forty thousand pounds, and to talk wisdom the whole night, were offers that threw me into rapture.

At seven o'clock I was accordingly introduced by my friend, not indeed to the company; for though I made my best bow, they seemed insensible of my approach, but to the table at which they were sitting. Upon my entering the room, I could not avoid feeling a secret veneration from the solemnity of the scene before me; the members kept a profound silence, each with a pipe in his mouth, and a pewter pot in his hand, and with faces that might easily be construed into absolute wisdom. Happy society, thought I to myself, where the members think before they speak, deliver nothing rashly, but convey their thoughts to each other, pregnant with meaning, and matured by reflection.

In this pleasing speculation I continued a full half hour, expecting each moment that somebody would

begin to open his mouth; every time the pipe was laid down I expected it was to speak; but it was only to spit. At length resolved to break the charm myself, and overcome their extreme diffidence, for to this I imputed their silence, I rubbed my hands, and looking as wise as possible, observed the nights began to grow a little coolish at this time of the year. This, as it was directed to none of the company in particular, none thought himself obliged to answer; wherefore I still continued to rub my hands, and look wise. My next effort was addressed to a gentleman who sat next me; to whom I observed that the beer was extremely good: my neighbor made no reply, but by a large puff of tobacco-smoke.

I now began to be uneasy in this dumb society, till one of them a little relieved me, by observing that bread had not risen these three weeks: "Ay," says another, still keeping the pipe in his mouth, "that puts "me in mind of a pleasant story about that—hem— "very well; you must know—but, before I begin— "Sir, my service to you—where was I?"

My next club goes by the name of the Harmonical Society; probably from that love of order and friendship which every person commends in institutions of this nature. The landlord himself was founder. The money spent is four pence each; and they sometimes whip for a double reckoning. To this club few recommendations are requisite, except the introductory four pence and my landlord's good word, which, as he gains by it, he never refuses.

We all here talked and behaved as every body else usually does on his club night; we discussed the topic of the day, drank each others healths, snuffed the candles with our fingers, and filled our pipes from the same plate of tobacco. The company saluted each other in the common manner. Mr. Bellows-mender

hoped Mr. Curry-comb-maker had not caught cold going home the last club-night; and he returned the compliment, by hoping that young Master Bellows-mender had got well again of the chin-cough. Doctor Twist told us a story of a parliament-man with whom he was intimately acquainted; while the bug-man, at the same time, was telling a better story of a noble lord with whom he could do any thing. A gentleman in a black wig and leather breeches, at the other end of the table, was engaged in a long narrative of the Ghost in Cock-lane: he had read it in the papers of the day, and was telling it to some that sat next him, who could not read. Near him Mr. Dibbins was disputing on the old subject of religion, with a Jew pedlar, over the table, while the president vainly knocked down Mr. Leathersides for a song. Besides the combinations of these voices, which I could hear altogether, and which formed an upper part to the concert, there were several others playing under-parts by themselves, and endeavoring to fasten on some luckless neighbor's ear, who was himself bent upon the same design against some other.

We have often heard of the speech of a corporation, and this induced me to transcribe a speech of this club, taken in short-hand, word for word, as it was spoken by every member of the company. It may be necessary to observe, that the man who told of the ghost had the loudest voice and the longest story to tell, so that his continuing narrative filled every chasm in the conversation.

"So, Sir, d'ye perceive me, the ghost giving three loud raps at the bed-post—Says my lord to me, my dear Smokeum, you know there is no man upon the face of the earth for whom I have so high—a damnable false heretical opinion of all sound doctrine and good learning; for I'll tell it aloud, and spare not

that—Silence for a song; Mr. Leathersides for a song—"As I was a walking upon the highway, I met "a young damsel"—Then what brings you here? says the parson to the ghost—Sanconiathan, Manetho, and Berosus—The whole way from Islington-turnpike to Dog-house bar—Dam—As for Abel Drugger, Sir, he's damn'd low in it; my 'prentice boy has more of the gentleman than he—For murder will out one time or other; and none but a ghost, you know, gentlemen, can—Damme if I don't; for my friend, whom you know, gentlemen, and who is a parliament-man, a man of consequence, a dear honest creature, to be sure; we were laughing last night at—Death and damnation upon all his posterity by simply barely tasting—Sour grapes, as the fox said once when he could not reach them; and I'll, I'll tell you a story about that that will make you burst your sides with laughing: a fox once—Will nobody listen to the song—"As I was a walking upon the highway, I met "a young damsel both buxom and gay."—No ghost, gentlemen, can be murdered; nor did I ever hear but of one ghost killed in all my life, and that was stabbed in the belly with a—My blood and soul if I don't—Mr. Bellows-mender, I have the honor of drinking your very good health—Blast me if I do—dam—blood—bugs—fire—whizz—blid—tit—rat—trip"——The rest all riot, nonsense, and rapid confusion.

Were I to be angry with men for being fools, I could here find ample room for declamation; but alas! I have been a fool myself; and why should I be angry with them for being something so natural to every child of humanity?

Fatigued with this society, I was introduced the following night to a club of fashion. On taking my place I found the conversation sufficiently easy, and tolerably good-natured; for my lord and Sir Paul were

were not yet arrived. I now thought myself completely fitted, and resolving to seek no farther, determined to take up my residence here for the winter; while my temper began to open insensibly to the cheerfulness I saw diffused on every face in the room: but the delusion soon vanished, when the waiter came to apprise us that his lordship and Sir Paul were just arrived.

From this moment all our felicity was at an end; our new guests bustled into the room, and took their seats at the head of the table. Adieu now all confidence; every creature strove who should most recommend himself to our members of distinction. Each seemed quite regardless of pleasing any but our new guests; and what before wore the appearance of friendship, was now turned into rivalry.

Yet I could not observe that amidst all this flattery and obsequious attention, our great men took any notice of the rest of the company. Their whole discourse was addressed to each other. Sir Paul told his lordship a long story of Moravia the Jew; and his lordship gave Sir Paul a very long account of his new method of managing silk-worms; he led him, and consequently the rest of the company, through all the stages of feeding, sunning, and hatching; with an episode on mulberry-trees, a digression upon grass-seeds, and a long parenthesis about his new postilion. In this manner we travelled on, wishing every story to be the last; but all in vain.

"Hills over hills, and Alps on Alps arose."

The last club, in which I was enrolled a member, was a society of moral philosophers, as they called themselves, who assembled twice a week, in order to show the absurdity of the present mode of religion, and establish a new one in its stead.

I found the members very warmly disputing when I arrived; not indeed about religion or ethics, but about who had neglected to lay down his preliminary six-pence upon entering the room. The president swore that he had laid his own down, and so swore all the company.

During this contest I had an opportunity of observ- the laws, and also the members of the society. The president who had been, as I was told, lately a bankrupt, was a tall pale figure, with a long black wig; the next to him was dressed in a large white wig and a black cravat; a third by the brownness of his complexion seemed a native of Jamaica; and a fourth by his hue appeared to be a blacksmith. But their rules will give the most just idea of their learning and principles.

I. We being a laudable society of moral philosophers, intends to dispute twice a week about religion and priestcraft. Leaving behind us old wives tales, and following good learning and sound sense: and if so be, that any other persons has a mind to be of the society, they shall be entitled so to do, upon paying the sum of three shillings, to be spent by the company in punch.

II. That no member get drunk before nine of the clock, upon pain of forfeiting three pence, to be spent by the company in punch.

III. That as members are sometimes apt to go away without paying, every person shall pay six-pence upon his entering the room; and all disputes shall be settled by a majority; and all fines shall be paid in punch.

IV. That six-pence shall be every night given to the president, in order to buy books of learning for the good of the society; the president has already put himself to a good deal of expence in buying books for

the club; particularly, the works of Tully, Socrates, and Cicero, which he will soon read to the society.

V. All them who brings a new argument against religion, and who being a philosopher and a man of learning, as the rest of us is, shall be admitted to the freedom of the society, upon paying six-pence only, to be spent in punch.

VI. Whenever we are to have an extraordinary meeting, it shall be advertised by some outlandish name in the newspapers.

SAUNDERS MAC WILD, president,
ANTHONY BLEWIT, vice-president,
his † mark.
WILLIAM TURPIN, secretary.

ESSAY II.

WE essayists, who are allowed but one subject at a time, are by no means so fortunate as the writers of magazines, who write upon several. If a magaziner be dull upon the Spanish war, he soon has us up again with the ghost in Cock-lane; if the reader begins to doze upon that, he is quickly roused by an eastern tale; tales prepare us for poetry, and poetry for the meteorological history of the weather. It is the life and soul of a magazine never to be long dull upon one subject; and the reader, like the sailor's horse, has at least the comfortable refreshment of having the spur often changed.

As I see no reason why they should carry off all the rewards of genius, I have some thoughts for the future of making this essay a magazine in miniature: I shall hop from subject to subject, and, if properly en-

couraged, I intend in time to adorn my feuille volant with pictures. But to begin in the usual form with

A Modest Address to the Public.

The public has been so often imposed upon by the unperforming promises of others, that it is with the utmost modesty we assure them of our inviolable design of giving the very best collection that ever astonished society. The public we honor and regard, and therefore to instruct and entertain them is our highest ambition, with labors calculated as well for the head as the heart. If four extraordinary pages of letter-press be any recommendation of our wit, we may at least boast the honor of vindicating our own abilities. To say more in favor of the Infernal Magazine, would be unworthy the public; to say less, would be injurious to ourselves. As we have no interested motives for this undertaking, being a society of gentlemen of distinction, we disdain to eat or write like hirelings; we are all gentlemen resolved to sell our sixpenny magazine merely for our own amusement.

Be careful to ask for the Infernal Magazine.

Dedication to that most ingenious of all Patrons, the Tripoline Ambassador.

May it please your Excellency,

As your taste in the fine arts is universally allowed and admired, permit the authors of the Infernal Magazine to lay the following sheets humbly at your Excellency's toe; and should our labors ever have the happiness of one day adorning the courts of Fez, we doubt not that the influence wherewith we are honored, shall be ever retained with the most warm ardor by,

May it please your Excellency,

Your most devoted humble servants,

The Authors of the Infernal Magazine.

A Speech spoken by the Indigent Philosopher, to persuade his Club at Cateaton to declare War against Spain.

My honest friends and brother politicians; I perceive that the intended war with Spain makes many of you uneasy. Yesterday, as we were told, the stocks rose, and you were glad; to-day they fall, and you are again miserable. But, my dear friends, what is the rising or the falling of the stocks to us, who have no money? Let Nathan Ben Funk, the Dutch Jew, be glad or sorry for this; but my good Mr. Bellows-mender what is all this to you or me? You must mend broken bellows, and I write bad prose, as long as we live, whether we like a Spanish war or not. Believe me, my honest friends, whatever you may talk of liberty and your own reason, both that liberty and reason are conditionally resigned by every poor man in every society; and, as we are born to work, so others are born to watch over us while we are working. In the name of common-sense then, my good friends, let the great keep watch over us, and let us mind our business, and perhaps we may at last get money ourselves, and set beggars at work in our turn. I have a Latin sentence that is worth its weight in gold, and which I shall beg leave to translate for your instruction. An author, called Lilly's Grammar, finely observes, that "Æs in "præsenti perfectum format;" that is "Ready money "makes a perfect man." Let us then get ready money; and let them that will spend theirs by going to war with Spain.

Rules for Behavior, drawn up by the Indigent Philosopher.

If you be a rich man, you may enter the room with three loud hems, march deliberately up to the

chimney, and turn your back to the fire. If you be a poor man, I would advise you to shrink into the room as fast as you can, and place yourself as usual upon a corner of a chair in a remote corner.

When you are desired to sing in company, I would advise you to refuse; for it is a thousand to one but that you torment us with affectation or a bad voice.

If you be young and live with an old man, I would advise you not to like gravy. I was disinherited myself for liking gravy.

Don't laugh much in public; the spectators that are not as merry as you, will hate you, either because they envy your happiness, or fancy themselves the subject of your mirth.

Rules for raising the Devil. Translated from the Latin of Danæus de Sortiariis, a Writer cotemporary with Calvin, and one of the Reformers of our Church.

The person who desires to raise the Devil, is to sacrifice a dog, a cat, and a hen, all of his own property, to Beelzebub. He is to swear an eternal obedience, and then to receive a mark in some unseen place, either under the eye-lid, or in the roof of the mouth, inflicted by the devil himself. Upon this he has power given him over three spirits; one for earth, another for air, and a third for the sea. Upon certain times the devil holds an assembly of magicians, in which each is to give an account of what evil he has done, and what he wishes to do. At this assembly he appears in the shape of an old man, or often like a goat with large horns. They upon this occasion renew their vows of obedience; and then form a grand dance in honor of their false deity. The devil instructs them in every method of injuring mankind, in gathering poisons, and of riding upon occasions

through the air. He shews them the whole method, upon examination, of giving evasive answers; his spirits have power to assume the form of angels of light, and there is but one method of detecting them; viz. to ask them in proper form, what method is the most certain to propagate the faith over all the world? To this they are not permitted by the Superior Power to make a false reply, nor are they willing to give the true one, wherefore they continue silent, and are thus detected.

ESSAY III.

WHERE Tauris lifts its head above the storm and presents nothing to the sight of the distant traveller but a prospect of nodding rocks, falling torrents and all the variety of tremendous Nature; on the bleak bosom of this frightful mountain, secluded from society, and detesting the ways of men, lived Asem, the Man-hater.

Asem had spent his youth with men; had shared in their amusements; and had been taught to love his fellow-creatures with the most ardent affection; but from the tenderness of his disposition he exhausted all his fortune in relieving the wants of the distressed. The petitioner never sued in vain; the weary traveller never passed his door; he only desisted from doing good when he had no longer the power of relieving.

From a fortune thus spent in benevolence he expected a grateful return from those he had formerly relieved; and made his application with confidence of redress: the ungrateful world soon grew weary of

his importunity; for pity is but a short lived passion. He soon therefore began to view mankind in a very different light, from that in which he had before beheld them: he perceived a thousand vices he had never before suspected to exist: wherever he turned, ingratitude, dissimulation, and treachery contributed to increase his detestation of them. Resolved therefore to continue no longer in a world which he hated and which repaid his detestation with contempt, he retired to this region of sterility, in order to brood over his resentment in solitude, and converse with the only honest heart he knew; namely, with his own.

A cave was his only shelter from the inclemency of the weather; fruits gathered with difficulty from the mountain's side his only food; and his drink was fetched with danger and toil from the headlong torrent. In this manner he lived, sequestered from society, passing the hours in meditation, and sometimes exulting that he was able to live independently of his fellow-creatures.

At the foot of the mountain an extensive lake displayed its glassy bosom; reflecting on its broad surface the impending horrors of the mountain. To this capacious mirror he would sometimes descend, and reclining on its steep banks, cast an eager look on the smooth expanse that lay before him. "How beauti-
" ful," he often cried, "is Nature! how lovely even
" in her wildest scenes! How finely contrasted is the
" level plain that lies beneath me, with yon awful pile
" that hides its tremendous head in clouds! But the
" beauty of these scenes is no way comparable with
" their utility; hence, an hundred rivers are supplied,
" which distribute health and verdure to the various
" countries through which they flow. Every part of
" the universe is beautiful, just, and wise, but man;

" vile man is a solecism in nature; the only monster " in the creation. Tempests and whirlwinds have " their use; but vicious ungrateful man is a blot in the " fair page of universal beauty. Why was I born of " that detested species, whose vices are almost a re- " proach to the wisdom of the divine Creator! Were " men entirely free from vice, all would be uniformi- " ty, harmony, and order. A world of moral recti- " tude should be the result of a perfect moral agent. " Why, why then, O Alla! must I be thus confined in " darkness, doubt, and despair!"

Just as he uttered the word Despair, he was going to plunge into the lake beneath him, at once to satisfy his doubts, and put a period to his anxiety; when he perceived a most majestic being walking on the surface of the water, and approaching the bank on which he stood. So unexpected an object at once checked his purpose; he stopped, contemplated, and fancied he saw something awful and divine in his aspect.

" Son of Adam," cried the Genius, " stop thy rash " purpose; the Father of the Faithful has seen thy " justice, thy integrity, thy miseries, and hath sent " me to afford and administer relief. Give me thine " hand, and follow without trembling wherever I " shall lead; in me behold the Genius of Conviction, " kept by the Great Prophet, to turn from their " errors those who go astray, not from curiosity, " but a rectitude of intention. Follow me, and be " wise."

Asem immediately descended upon the lake, and his guide conducted him along the surface of the water; till coming near the centre of the lake, they both began to sink; the waters closed over their heads; they descended several hundred fathoms, till Asem, just ready to give up his life as inevitably lost, found

himself with his celestial guide in another world, at the bottom of the waters, where human foot had never trod before. His astonishment was beyond description, when he saw a sun like that he had left, a serene sky over his head, and blooming verdure under his feet.

"I plainly perceive your amazement," said the genius; "but suspend it for a while. This world "was formed by Alla, at the request, and under the "inspection of our great Prophet; who once entertained the same doubts which filled your mind when "I found you, and from the consequence of which you "were so lately rescued. The rational inhabitants of "this world are formed agreeable to your own ideas; "they are absolutely without vice. In other respects "it resembles your earth, but differs from it in being "wholly inhabited by men who never do wrong. If "you find this world more agreeable than that you so "lately left, you have free permission to spend the remainder of your days in it; but permit me for some "time to attend you, that I may silence your doubts, "and make you better acquainted with your company "and your new habitation!"

"A world without vice! Rational beings without "immorality!" cried Asem in a rapture; "I thank "thee, O Alla, who hast at length heard my petitions; "this, this indeed will produce happiness, extacy, and "ease. O! for an immortality to spend it among "men who are incapable of ingratitude, injustice, fraud "violence, and a thousand other crimes, that render "society miserable."

"Cease thine acclamations," replied the Genius, "Look around thee; reflect on every object and action "before us, and communicate to me the result of thine "observations. Lead wherever you think proper, I "shall be your attendant and instructor." Asem and

his companion travelled on in silence for some time, the former being entirely lost in astonishment; but at last recovering his former serenity, he could not help observing, that the face of the country bore a near resemblance to that he had left, except that this subterranean world still seemed to retain its primæval wildness.

"Here," cried Asem, "I perceive animals of prey, "and others that seem only designed for their subsistence; it is the very same in the world over our "heads. But had I been permitted to instruct our "Prophet, I would have removed this defect, and "formed no voracious or destructive animals, which "only prey on the other parts of the creation." "Your "tenderness for inferior animals is, I find, remarkable," said the Genius, smiling. "But with regard "to meaner creatures, this world exactly resembles "the other; and indeed for obvious reasons; for the "earth can support a more considerable number of "animals, by their thus becoming food for each other, "than if they had lived entirely on her vegetable productions. So that animals of different natures thus "formed, instead of lessening their multitude, subsist in the greatest number possible. But let us "hasten on to the inhabited country before us, and see "what that offers for instruction."

They soon gained the utmost verge of the forest, and entered the country inhabited by men without vice; and Asem anticipated in idea the rational delight he hoped to experience in such an innocent society. But they had scarcely left the confines of the wood, when they beheld one of the inhabitants flying with hasty steps, and terror in his countenance, from an army of squirrels that closely pursued him. "Heavens!" cried Asem, "why does he fly? What can "he fear from animals so contemptible?" He had

scarcely spoken, when he perceived two dogs pursuing another of the human species, who with equal terror and haste attempted to avoid them. "This," cried Asem to his guide, "is truly surprising; nor "can I conceive the reason for so strange an action." "Every species of animals," replied the Genius, "has "of late grown very powerful in this country; for the "inhabitants at first thinking it unjust to use either "fraud or force in destroying them, they have insensibly increased, and now frequently ravage their "harmless frontiers." "But they should have been "destroyed," cried Asem; "you see the consequence "of such neglect." "Where is then that tenderness "you so lately expressed for subordinate animals?" replied the Genius, smiling: "you seem to have for-"got that branch of justice" "I must acknowledge my "mistake," returned Asem; "I am now convinced "that we must be guilty of tyranny and injustice to "the brute creation, if we would enjoy the world our-"selves. But let us no longer observe the duty of "man to these irrational creatures, but survey their "connections with one another."

As they walked farther up the country, the more he was surprised to see no vestiges of handsome houses, no cities, nor any mark of elegant design. His conductor perceiving his surprise, observed, That the inhabitants of this new world were perfectly content with their ancient simplicity; each had an house, which, though homely, was sufficient to lodge his little family; they were too good to build houses, which could only increase their own pride, and the envy of the spectator; what they built was for convenience, and not for show. "At least, then," said Asem, "they have neither architects, painters, nor statuaries, "in their society; but these are idle arts, and may be "spared. However, before I spend much more time,

"you should have my thanks for introducing me into "the society of some of their wisest men: there is "scarcely any pleasure to me equal to a refined con- "versation; there is nothing of which I am so much "enamoured as wisdom." "Wisdom!" replied his instructor, "how ridiculous! We have no wisdom "here, for we have no occasion for it; true wisdom "is only a knowledge of our own duty, and the du- "ty of others to us; but of what use is such wisdom "here, each intuitively performs what is right in him- "self, and expects the same from others! If by wis- "dom you should mean vain curiosity, and empty spe- "culation, as such pleasures have their origin in vani- "ty, luxury, or avarice, we are too good to pursue "them." "All this may be right," says Asem; "but "methinks I observe a solitary disposition prevail "among the people; each family keeps separately "within their own precincts, without society, or with- "out intercourse." "That indeed is true," replied the other; "here is no established society; nor should "there be any: all societies are made either through "fear or friendship; the people we are among are "too good to fear each other; and there are no mo- "tives to private friendship, where all are equally me- "ritorious." "Well then," said the sceptic, "as I "am to spend my time here, if I am to have neither "the polite arts, nor wisdom, nor friendship, in such "a world, I should be glad at least of an easy com- "panion, who may tell me his thoughts, and to whom "I may communicate mine." "And to what purpose "should either do this?" says the Genius: "flattery "or curiosity are vicious motives, and never allowed "of here; and wisdom is out of the question."

"Still however," said Asem, "the inhabitants "must be happy; each is contented with his own "possessions, nor avariciously endeavors to heap up

"more than is necessary for his own subsistence; "each has therefore leisure for pitying those, that "stand in need of his compassion." He had scarcely spoken, when his ears were assaulted with the lamentations of a wretch who sat by the way side, and in the most deplorable distress seemed gently to murmur at his own misery. Asem immediately ran to his relief, and found him in the last stage of a consumption. "Strange," cried the son of Adam, "that men who "are free from vice should thus suffer so much mise-"ry without relief!" "Be not surprised," said the wretch who was dying; "would it not be the utmost "injustice for beings, who have only just sufficient to "support themselves, and are content with a bare sub-"sistence, to take it from their own mouths to put it "into mine? They never are possessed of a single "meal more than is necessary; and what is barely ne-"cessary cannot be dispensed with." "They should "have been supplied with more than is necessary," cried Asem; "and yet I contradict my own opinion "but a moment before: all is doubt, perplexity and "confusion. Even the want of ingratitude is no vir-"tue here, since they never received a favor. They "have however another excellence yet behind; the "love of their country is still I hope one of their dar-"ling virtues." "Peace, Asem," replied the Guar-"dian, with a countenance not less severe than beauti-"ful, "nor forfeit all thy pretensions to wisdom; the "same selfish motives, by which we prefer our own "interest to that of others, induce us to regard our "country preferably to that of another. Nothing less "than universal benevolence is free from vice, and "that you see is practised here." Strange!" cries the disappointed pilgrim, in an agony of distress; "what "sort of a world am I now introduced to? There is "scarcely a single virtue, but that of temperance,

" which they practise; and in that they are no way su-
" perior to the very brute creation. There is scarcely
" an amusement, which they enjoy; fortitude, liberali-
" ty, friendship, wisdom, conversation, and love of
" country, all are virtues entirely unknown here; thus
" it seems that to be unacquainted with vice is not to
" know virtue. Take me, O my Genius, back to that
" very world which I have despised; a world which
" has Alla for its contriver is much more wisely form-
" ed than that which has been projected by Maho-
" met. Ingratitude, contempt, and hatred, I can now
" suffer, for perhaps I have deserved them. When
" I arraigned the wisdom of Providence, I only show-
" ed my own ignorance; henceforth let me keep from
" vice myself, and pity it in others."

He had scarcely ended, when the Genius, assuming an air of terrible complacency, called all his thunders around him, and vanished in a whirlwind. Asem, astonished at the terror of the scene, looked for his imaginary world; when, casting his eyes around, he perceived himself in the very situation, and in the very place, where he first began to repine and despair; his right foot had been just advanced to take the fatal plunge, nor had it been yet withdrawn; so instantly did Providence strike the series of truths just imprinted on his soul. He now departed from the water-side in tranquillity, and leaving his horrid mansion, travelled to Segestan, his native city; where he diligently applied himself to commerce, and put in practice that wisdom he had learned in solitude. The frugality of a few years soon produced opulence; the number of his domestics increased; his friends came to him from every part of the city; nor did he receive them with disdain: and a youth of misery was concluded with an old age of elegance, affluence, and ease.

ESSAY IV.

IT is allowed on all hands, that our English divines receive a more liberal education, and improve that education by frequent study, more than any others of this reverend profession in Europe. In general also it may be observed, that a greater degree of gentility is affixed to the character of a student in England than elsewhere; by which means our clergy have an opportunity of seeing better company while young, and of sooner wearing off those prejudices which they are apt to imbibe even in the best regulated universities, and which may be justly termed the vulgar errors of the wise.

Yet with all these advantages it is very obvious, that the clergy are no where so little thought of by the populace, as here; and though our divines are foremost with respect to abilities, yet they are found last in the effects of their ministry; the vulgar in general appearing no way impressed with a sense of religious duty. I am not for whining at the depravity of the times, or for endeavoring to paint a prospect more gloomy than in nature; but certain it is, no person who has travelled will contradict me, when I ayer, that the lower orders of mankind in other countries testify on every occasion the profoundest awe of religion; while in England they are scarcely awakened into a sense of its duties, even in circumstances of the greatest distress.

This dissolute and fearless conduct foreigners are apt to attribute to climate and constitution; may not the vulgar, being pretty much neglected in our exhortations from the pulpit, be a conspiring cause?

Our divines seldom stoop to their mean capacities; and they who want instruction most, find least in our religious assemblies.

Whatever may become of the higher orders of mankind, who are generally possessed of collateral motives to virtue, the vulgar should be particularly regarded, whose behavior in civil life is totally hinged upon their hopes and fears. Those who constitute the basis of the great fabric of society, should be particularly regarded; for in policy, as in architecture, ruin is most fatal when it begins from the bottom.

Men of real sense and understanding prefer a prudent mediocrity to a precarious popularity; and, fearing to outdo ther duty, leave it half done. Their discourses from the pulpit are generally dry, methodical, and unaffecting; delivered with the most insipid calmness; insomuch, that, should the peaceful preacher lift his head over the cushion, which alone he seems to address, he might discover his audience, instead of being awakened to remorse, actually sleeping over his methodical and labored composition.

This method of preaching is however by some called an address to reason, and not to the passions; this is styled the making of converts from conviction: but such are indifferently acquainted with human nature, who are not sensible, that men seldom reason about their debaucheries till they are committed; reason is but a weak antagonist when headlong passion dictates; in all such cases we should arm one passion against another; it is with the human mind as in nature; from the mixture of two opposites the result is most frequently neutral tranquillity. Those who attempt to reason us out of our follies, begin at the wrong end, since the attempt naturally presupposes us capable of reason; but to be made capable of this is one great point of the cure.

There are but few talents requisite to become a popular preacher, for the people are easily pleased if they perceive any endeavors in the orator to please them; the meanest qualifications will work this effect, if the preacher sincerely sets about it. Perhaps little indeed, very little more is required, than sincerity and assurance; and a becoming sincerity is always certain of producing a becoming assurance. "Si vis me "flere, dolendum est primum tibi ipsi," is so trite a quotation, that it almost demands an apology to repeat it; yet, though all allow the justice of the remark, how few do we find put it in practice! Our orators, with the most faulty bashfulness, seem impressed rather with an awe of their audience, than with a just respect for the truths they are about to deliver; they, of all professions, seem the most bashful, who have the greatest right to glory in their commission.

The French preachers generally assume all their dignity which becomes men who are ambassadors from Christ: the English divines, like erroneous envoys, seem more solicitous not to offend the court to which they are sent, than to drive home the interest of their employer. The bishop of Massillon, in the first sermon he ever preached, found the whole audience, upon his getting into the pulpit, in a disposition no way favorable to his intentions; their nods, whispers, or drowsy behavior, shewed him that there was no great profit to be expected from his sowing in a soil so improper; however, he soon changed the disposition of his audience by his manner of beginning: "If," says he, "a cause, the most im- "portant that could be conceived, were to be tried "at the bar before qualified judges: if this cause "interested ourselves in particular; if the eyes of the "whole kingdom were fixed upon the event; if the

"most eminent counsel were employed on both sides; "and if we had heard from our infancy of this yet un- "determined trial; would you not all sit with due at- "tention, and warm expectation, to the pleadings on "each side? Would not all your hopes and fears be "hinged upon the final decision? And yet, let me tell "you, you have this moment a cause of much greater "importance before you; a cause where not one na- "tion, but all the world, are spectators; tried not be- "fore a fallible tribunal, but the awful throne of Hea- "ven, where not your temporal and transitory inter- "ests are the subject of debate, but your eternal "happiness or misery, where the cause is still unde- "termined; but perhaps, the very moment I am "speaking may fix the irrevocable decree that shall "last for ever; and yet, notwithstanding all this, you "can hardly sit with patience to hear the tidings of "your own salvation; I plead the cause of Heaven, "and yet I am scarcely attended to, &c."

The style, the abruptness of a beginning like this, in the closet would appear absurd; but in the pulpit it is attended with the most lasting impressions; that style, which in the closet might justly be called flimsy, seems the true mode of eloquence here. I never read a fine composition, under the title of a sermon, that I do not think the author has miscalled his piece; for the talents to be used in writing well, entirely differ from those of speaking well. The qualifications for speaking, as has been already observed, are easily acquired; they are accomplishments which may be taken up by every candidate who will be at the pains of stooping. Impressed with a sense of the truths he is about to deliver, a preacher disregards the applause or the contempt of his audience, and he insensibly assumes a just and manly sincerity. With

this talent alone we see what crowds are drawn around enthusiasts, even destitute of common sense; what numbers converted to Christianity. Folly may sometimes set an example for wisdom to practise; and our regular divines may borrow instruction from even methodists, who go their circuits and preach prizes among the populace. Even Whitfield may be placed as a model to some of our young divines; let them join to their own good sense his earnest manner of delivery.

It will be perhaps objected, that by confining the excellencies of a preacher to proper assurance, earnestness, and openness of style, I make the qualifications too trifling for estimation: there will be something called oratory brought up on this occasion; action, attitude, grace, elocution, may be repeated as absolutely necessary to complete the character; but let us not be deceived; common-sense is seldom swayed by fine tones, musical periods, just attitudes, or the display of a white handkerchief; oratorial behavior, except in very able hands indeed, generally sinks into aukward and paltry affectation.

It must be observed, however, that these rules are calculated only for him who would instruct the vulgar, who stand in most need of instruction; to address philosophers, and to obtain the character of a polite preacher among the polite—a much more useless, though more sought for character—requires a different method of proceeding. All I shall observe on this head is, to entreat the polemic divine, in his controversy with the Deists, to act rather offensively than to defend; to push home the grounds of his belief, and the impracticability of theirs, rather than to spend time in solving the objections of every opponent. "It is ten to one," says a late writer on the art of war,

"but that the assailant, who attacks the enemy in his "trenches, is always victorious."

Yet, upon the whole, our clergy might employ themselves more to the benefit of society, by declining all controversy, than by exhibiting even the profoundest skill in polemic disputes; their contests with each other often turn on speculative trifles; and their disputes with the Deists are almost at an end, since they can have no more than victory, and that they are already possessed of, as their antagonists have been driven into a confession of the necessity of revelation, or an open avowal of atheism. To continue the dispute longer would only endanger it; the sceptic is ever expert at puzzling a debate which he finds himself unable to continue; "and, like an olympic boxer, "generally fights best when undermost."

ESSAY V.

THE improvements we make in mental acquirements only render us each day more sensible of the defects of our constitution; with this in view therefore, let us often recur to the amusements of youth; endeavor to forget age and wisdom, and as far as innocence goes, be as much a boy as the best of them.

Let idle declaimers mourn over the degeneracy of the age; but in my opinion every age is the same. This I am sure of, that man in every season is a poor fretful being, with no other means to escape the calamities of the times but by endeavoring to forget them; for if he attempts to resist, he is certainly undone. If I feel poverty and pain, I am not so hardy as to quarrel with the executioner, even while under correction:

I find myself no way disposed to make fine speeches, while I am making wry faces. In a word, let me drink when the fit is on, to make me insensible; and drink when it is over, for joy that I feel pain no longer.

The character of old Falstaff, even with all his faults, gives me more consolation than the most studied efforts of wisdom: I here behold an agreeable old fellow, forgetting age, and shewing me the way to be young at sixty-five. Sure I am well able to be as merry, though not so comical as he—Is it not in my power to have, though not so much wit, at least as much vivacity?—Age, care, wisdom, reflection, be gone—I give you to the winds. Let's have t'other bottle: here's to the memory of Shakespeare, Falstaff, and all the merry men of Eastcheap.

Such were the reflections that naturally arose while I sat at the Boar's head tavern, still kept at Eastcheap. Here, by a pleasant fire, in the very room where old Sir John Falstaff cracked his jokes, in the very chair which was sometimes honored by prince Henry, and sometimes polluted by his immoral, merry companions, I sat and ruminated on the follies of youth; wished to be young again; but was resolved to make the best of life while it lasted, and now and then compared past and present times together. I considered myself as the only living representative of the old knight, and transported my imagination back to the times when the prince and he gave life to the revel, and made even debauchery not disgusting. The room also conspired to throw my reflections back into antiquity: the oak floor, the gothic windows, and the ponderous chimney-piece, had long withstood the tooth of time; the watchman had gone twelve; my companions had all stolen off; and none now remained with me but the landlord. From him I could have

wished to know the history of a tavern, that had such a long succession of customers; I could not help thinking that an account of this kind would be a pleasing contrast of the manners of the different ages; but my landlord could give me no information. He continued to doze and sot, and tell a tedious story, as most other landlords usually do; and, though he said nothing, yet was never silent: one good joke followed another good joke; and the best joke of all was generally begun towards the end of a bottle. I found at last, however, his wine and his conversation operate by degrees: he insensibly began to alter his appearance. His cravat seemed quilled into a ruff, and his breeches swelled out into a fardingale. I now fancied him changing sexes; and as my eyes began to close in slumber, I imagined my fat landlord actually converted into as fat a landlady. However, sleep made but few changes in my situation: the tavern, the apartment, and the table, continued as before; nothing suffered mutation but my host, who was fairly altered into a gentlewoman, whom I knew to be dame Quickly, mistress of this tavern in the days of Sir John; and the liquor we were drinking, which seemed converted into sack and sugar.

"My dear Mrs. Quickly," cried I, (for I knew her perfectly well at first sight) "I am heartily glad to "see you. How have you left Falstaff, Pistol, and "the rest of our friends below stairs! Brave and "hearty, I hope?" In good sooth, replied she, he did deserve to live for ever; but he maketh foul work on't where he hath flitted. Queen Proserpine and he have quarrelled for his attempting a rape upon her divinity; and were it not that she still had bowels of compassion, it more than seems probable he might have been now sprawling in Tartarus.

I now found that spirits still preserve the frailties of the flesh; and that, according to the laws of criticism and dreaming, ghosts have been known to be guilty of even more than platonic affection: wherefore, as I found her too much moved on such a topic to proceed, I was resolved to change the subject; and desiring she would pledge me in a bumper, observed with a sigh, that our sack was nothing now to what it was in former days: "Ah, Mrs. Quickly, those were "merry times when you drew sack for prince Henry: "men were twice as strong, and twice as wise, and "much braver, and ten thousand times more charita- "ble than now. Those were the times! The battle "of Agincourt was a victory indeed! Ever since "that we have only been degenerating; and I have "lived to see the day when drinking is no longer "fashionable. When men wear clean shirts, and "women show their necks and arms: all are degene- "rated, Mrs. Quickly; and we shall probably, in ano- "ther century, be frittered away into beaus or mon- "keys. Had you been on earth to see what I have "seen, it would congeal all the blood in your body "(your soul, I mean.) Why, our very nobility now "have the intolerable arrogance, in spite of what is "every day remonstrated from the press; our very "nobility, I say, have the assurance to frequent as- "semblies, and presume to be as merry as the vul- "gar. See, my very friends have scarcely manhood "enough to sit to it till eleven; and I only am left to "make a night on't. Pr'ythee do me the favor to "console me a little for their absence by the story "of your own adventures, or the history of the tavern "where we are now sitting: I fancy the narrative "may have something singular."

Observe this apartment, interrupted my compa- nion, of neat device and excellent workmanship—In

this room I have lived, child, woman, and ghost, more than three hundred years: I am ordered by Pluto to keep an annual register of every transaction that passeth here; and I have whilhom compiled three hundred tomes, which eftsoons may be submitted to thy regards." "None of your whilhoms or eftsoons's, Mrs. "Quickly, if you please," I replied: "I know you "can talk every whit as well as I can; for, as you "have lived here so long, it is but natural to suppose "you should learn the conversation of the company. "Believe me, dame, at best, you have neither too "much sense, or too much language to spare; so "give me both as well as you can: but first my ser-"vice to you: old women should water their clay a "little now and then; and now to the story."

The story of my own adventures, replied the vision, is but short and unsatisfactory; for believe me, Mr. Rigmarole, believe me, a woman with a butt of sack at her elbow, is never long-lived. Sir John's death afflicted me to such a degree, that I sincerely believe, to drown sorrow, I drank more liquor myself than I drew for my customers: my grief was sincere, and the sack was excellent. The prior of a neighboring convent (for our priors then had as much power as a Middlesex justice now) he, I say, it was who gave me a licence for keeping a disorderly house; upon conditions I should never make hard bargains with the clergy, that he should have a bottle of sack every morning, and the liberty of confessing which of my girls he thought proper in private every night. I had continued for several years to pay this tribute; and he, it must be confessed, continued as rigorously to exact it. I grew old insensibly; my customers continued, however, to compliment my looks while I was by, but I could hear them say I was wearing, when my back was turned. The prior however still was

constant, and so were half his convent: but one fatal morning he missed the usual beverage; for I had incautiously drank over-night the last bottle myself. What will you have on't?—The very next day Doll Tearsheet and I were sent to the house of correction, and accused of keeping a low bawdy-house. In short, we were so well purified there with stripes, mortification, and penance, that we were afterwards utterly unfit for worldly conversation: though sack would have killed me, had I stuck to it, yet I soon died for want of a drop of something comfortable, and fairly left my body to the care of the beadle.

Such is my own history; but that of the tavern, where I have ever since been stationed, affords greater variety. In the history of this, which is one of the oldest in London, you may view the different manners, pleasures, and follies, of men at different periods. You will find mankind neither better nor worse now than formerly: the vices of an uncivilized people are generally more detestable, though not so frequent, as those in polite society. It is the same luxury, which formerly stuffed your alderman with plumb-porridge, and now crams him with turtle. It is the same low ambition, that formerly induced a courtier to give up his religion to please his king, and now persuades him to give up his conscience to please his minister. It is the same vanity, that formerly stained our ladies cheeks and necks with woad, and now paints them with carmine. Your ancient Briton formerly powdered his hair with red earth, like brick-dust, in order to appear frightful: your modern Briton cuts his hair on the crown, and plaisters it with hogs-lard and flour; and this to make him look killing. It is the same vanity, the same folly, and the same vice, only appearing different, as viewed through the glass of fashion. In a word, all mankind are a—

"Sure the woman is dreaming," interrupted I. "None of your reflections, Mrs. Quickly, if you love. "me; they only give me the spleen. Tell me your "history at once. I love stories, but hate reasoning."

If you please then, sir, returned my companion, I'll read you an abstract which I made of the three hundred volumes I mentioned just now.

My body was no sooner laid in the dust, than the prior and several of his convent came to purify the tavern from the pollutions with which they said I had filled it. Masses were said in every room, reliques were exposed upon every piece of furniture, and the whole house washed with a deluge of holy-water. My habitation was soon converted into a monastery; instead of customers now applying for sack and sugar, my rooms were crowded with images, reliques, saints, whores, and friars. Instead of being a scene of occasional debauchery, it was now filled with continual lewdness. The prior led the fashion, and the whole convent imitated his pious example. Matrons came hither to confess their sins, and to commit new. Virgins came hither who seldom went virgins away. Nor was this a convent peculiarly wicked; every convent at that period was equally fond of pleasure, and gave a boundless loose to appetite. The laws allowed it; each priest had a right to a favorite companion, and a power of discarding her as often as he pleased. The laity grumbled, quarrelled with their wives and daughters, hated their confessors, and maintained them in opulence and ease. These, these were happy times, Mr. Rigmarole; these were times of piety, bravery, and simplicity! "Not so very happy, neither, good "madam; pretty much like the present; those that "labor starve; and those that do nothing wear fine "clothes and live in luxury."

In this manner the fathers lived for some years without molestation; they transgressed, confessed themselves to each other, and were forgiven. One evening, however, our prior keeping a lady of distinction somewhat too long at confession, her husband unexpectedly came upon them, and testified all the indignation which was natural upon such an occasion. The prior assured the gentleman that it was the devil who put it into his heart; and the lady was very certain, that she was under the influence of magic, or she could never have behaved in so unfaithful a manner. The husband, however, was not to be put off by such evasions, but summoned both before the tribunal of justice. His proofs were flagrant, and he expected large damages. Such indeed he had a right to expect, were the tribunals of those days constituted in the same manner as they are now. The cause of the priest was to be tried before an assembly of priests; and a layman was to expect redress only from their impartiality and candor. What plea then do you think the prior made to obviate this accusation? He denied the fact, and challenged the plaintiff to try the merits of their cause by single combat. It was a little hard, you may be sure, upon the poor gentleman, not only to be made a cuckold, but to be obliged to fight a duel into the bargain; yet such was the justice of the times. The prior threw down his glove, and the injured husband was obliged to take it up, in token of his accepting the challenge. Upon this the priest supplied his champion, for it was not lawful for the clergy to fight; and the defendant and plaintiff, according to custom, were put in prison; both ordered to fast and pray, every method being previously used to induce both to a confession of the truth. After a month's imprisonment, the hair of each was cut, the bodies anointed with oil, the field of battle appointed and guarded by

soldiers, while his majesty presided over the whole in person. Both the champions were sworn not to seek victory either by fraud or magic. They prayed and confessed upon their knees; and after these ceremonies, the rest was left to the courage and conduct of the combatants. As the champion whom the prior had pitched upon had fought six or eight times upon similar occasions, it was no way extraordinary to find him victorious in the present combat. In short, the husband was discomfited; he was taken from the field of battle, stripped to his shirt, and after one of his legs had been cut off, as justice ordained in such cases, he was hanged as a terror to future offenders. These, these were the times, Mr. Rigmarole; you see how much more just, and wise, and valiant, our ancestors were than us. "I rather fancy, madam, that the "times then were pretty much like our own: where "a multiplicity of laws gives a judge as much power "as a want of law; since he is ever sure to find "among the number some to countenance his par-"tiality."

Our convent, victorious over their enemies, now gave a loose to every demonstration of joy. The lady became a nun, the prior was made a bishop, and three Wickliffites were burned in the illuminations and fire-works, that were made on the present occasion. Our convent now began to enjoy a very high degree of reputation. There was not one in London that had the character of hating heretics so much as ours. Ladies of the first distinction chose from our convent their confessors; in short it flourished, and might have flourished to this hour, but for a fatal accident which terminated in its overthrow. The lady, whom the prior had placed in a nunnery, and whom he continued to visit for some time with great punctuality, began at last to perceive that she was quite forsaken.

Secluded from conversation, as usual, she now entertained the visions of a devotee; found herself strangely disturbed; but hesitated in determining, whether she was possessed by an angel or a dæmon. She was not long in suspence; for upon vomiting a large quantity of crooked pins, and finding the palms of her hands turned outwards, she quickly concluded that she was possessed by the devil. She soon lost entirely the use of speech; and when she seemed to speak, every body that was present perceived that her voice was not her own, but that of the devil within her. In short, she was bewitched; and all the difficulty lay in determining who it could be that bewitched her. The nuns and the monks all demanded the magician's name, but the devil made no reply; for he knew they had no authority to ask questions. By the rules of witchcraft, when an evil spirit has taken possession, he may refuse to answer any questions asked him, unless they are put by a bishop, and to these he is obliged to reply. A bishop therefore was sent for, and now the whole secret came out: the devil reluctantly owned that he was a servant of the prior; that by his command he resided in his present habitation, and that without his command he was resolved to keep in possession. The bishop was an able exorcist; he drove the devil out by force of mystical arms; the prior was arraigned for witchcraft; the witnesses were strong and numerous against him, not less than fourteen persons being by, who heard the devil talk Latin. There was no resisting such a cloud of witnesses; the prior was condemned; and he who had assisted at so many burnings, was burned himself in turn. These were times, Mr. Rigmarole; the people of those times were not infidels, as now, but sincere believers! "Equally faulty with ourselves; "they believed what the devil was pleased to tell

"them; and we seem resolved at last to believe neither "God nor devil."

After such a stain upon the convent, it was not to be supposed it could subsist any longer; the fathers were ordered to decamp, and the house was once again converted into a tavern. The king conferred it on one of his cast mistresses; she was constituted landlady by royal authority; and as the tavern was in the neighborhood of the court, and the mistress a very polite woman, it began to have more business than ever, and sometimes took not less than four shillings a day.

But perhaps you are desirous of knowing what were the peculiar qualifications of a woman of fashion at that period; and in a description of the present landlady, you will have a tolerable idea of all the rest. This lady was the daughter of a nobleman, and received such an education in the country as became her quality, beauty, and great expectations. She could make shifts and hose for herself and all the servants of the family, when she was twelve years old. She knew the names of the four and twenty letters, so that it was impossible to bewitch her; and this was a greater piece of learning than any lady in the whole country could pretend to. She was always up early, and saw breakfast served in the great hall by six o'clock. At this scene of festivity she generally improved good-humor, by telling her dreams, relating stories of spirits, several of which she herself had seen; and one of which she was reported to have killed with a black-hafted knife. Hence she usually went to make pastry in the larder, and here she was followed by her sweet-hearts, who were much helped on in conversation by struggling with her for kisses. About ten miss generally went to play at hot-cockles and blind-man's buff in the parlour; and when the young folks

(for they seldom played at hot-cockles when grown old) were tired of such amusements, the gentlemen entertained miss with the history of their greyhounds, bear-baitings, and victories at cudgel-playing. If the weather was fine, they ran at the ring, shot at butts; while miss held in her hand a ribbon, with which she adorned the conqueror. Her mental qualifications were exactly fitted to her external accomplishments. Before she was fifteen she could tell the story of Jack the Giant Killer, could name every mountain that was inhabited by fairies, knew a witch at first sight, and could repeat four Latin prayers without a prompter. Her dress was perfectly fashionable; her arms and her hair were completely covered; a monstrous ruff was put round her neck; so that her head seemed like that of John the Baptist placed in a charger. In short, when completely equipped, her appearance was so very modest, that she discovered little more than her nose. These were the times, Mr. Rigmarole; when every lady that had a good nose might set up for a beauty; when every woman that could tell stories might be cried up for a wit. "I am as much dis-
"pleased at those dresses which conceal too much, as
"at those which discover too much: I am equally an
"enemy to a female dunce or a female pedant."

You may be sure that miss chose a husband with qualifications resembling her own; she pitched upon a courtier, equally remarkable for hunting and drinking, who had given several proofs of his great virility among the daughters of his tenants and domestics. They fell in love at first sight (for such was the gallantry of the times) were married, came to court, and madam appeared with superior qualifications. The king was struck with her beauty. All property was at the king's command; the husband was obliged to resign all pretensions in his wife to the sovereign,

whom God had anointed to commit adultery where he thought proper. The king loved her for some time; but at length repenting of his misdeeds, and instigated by his father-confessor, from a principle of conscience removed her from his levee to the bar of this tavern, and took a new mistress in her stead. Let it not surprise you to behold the mistress of a king degraded to so humble an office. As the ladies had no mental accomplishments, a good face was enough to raise them to the royal couch; and she, who was this day a royal mistress, might the next, when her beauty palled upon enjoyment, be doomed to infamy and want.

Under the care of this lady the tavern grew into great reputation; the courtiers had not yet learned to game, but they paid it off by drinking; drunkenness is ever the vice of a barbarous, and gaming of a luxurious age. They had not such frequent entertainments as the moderns have, but were more expensive and more luxurious in those they had. All their fooleries were more elaborate, and more admired by the great and the vulgar than now. A courtier has been known to spend his whole fortune at a single feast, a king to mortgage his dominions to furnish out the frippery of a tournament. There were certain days appointed for riot and debauchery, and to be sober at such times was reputed a crime. Kings themselves set the example; and I have seen monarchs in this room drunk before the entertainment was half concluded. These were the times, Sir, when kings kept mistresses, and got drunk in public; they were too plain and simple in those happy times to hide their vices, and act the hypocrite as now. "Lord! Mrs. Quickly," interrupting her, "I expected to have heard a story, and here you "are going to tell me I know not what of times and "vices; pr'ythee let me intreat thee once more to "wave reflections, and give thy history without deviation.

No lady upon earth, continued my visionary correspondent, knew how to put off her damaged wine or women with more art than she. When these grew flat, or those paltry, it was but changing the names; the wine became excellent, and the girls agreeable. She was also possessed of the engaging leer, the chuck under the chin, winked at a double-entendre, could nick the opportunity of calling for something comfortable, and perfectly understood the discreet moments when to withdraw. The gallants of these times pretty much resembled the bloods of ours; they were fond of pleasure, but quite ignorant of the art of refining upon it: thus a court-bawd of these times resembled the common low-lived harridan of a modern bagnio. Witness, ye powers of debauchery, how often I have been present at the various appearances of drunkenness, riot, guilt, and brutality! A tavern is the true picture of human infirmity: in history we find only one side of the age exhibited to our view; but in the accounts of a tavern we see every age equally absurd and equally vicious.

Upon this lady's decease the tavern was successively occupied by adventurers, bullies, pimps, and gamesters. Towards the conclusion of the reign of Henry VII. gaming was more universally practised in England than even now. Kings themselves have been known to play off at Primero, not only all the money and jewels they could part with, but the very images in churches. The last Henry played away, in this very room, not only the four great bells of St. Paul's cathedral, but the fine image of St. Paul, which stood upon the top of the spire, to Sir Miles Partridge, who took them down the next day, and sold them by auction. Have you then any cause to regret being born in the times you now live? or do you still believe that human nature continues to run on declining every age? If we observe the actions

of the busy part of mankind, your ancestors will be found infinitely more gross, servile, and even dishonest, than you. If, forsaking history, we trace them in their hours of amusement and dissipation, we shall find them more sensual, more entirely devoted to pleasure, and infinitely more selfish.

The last hostess of note I find upon record was Jane Rouse. She was born among the lower ranks of the people; and by frugality and extreme complaisance contrived to acquire a moderate fortune: this she might have enjoyed for many years, had she not unfortunately quarrelled with one of her neighbors, a woman who was in high repute for sanctity through the whole parish. In the times of which I speak two women seldom quarrelled, that one did not accuse the other of witchcraft, and she who first contrived to vomit crooked pins, was sure to come off victorious. The scandal of a modern tea-table differs widely from the scandal of former times: the fascination of a lady's eyes at present is regarded as a compliment; but if a lady formerly should be accused of having witchcraft in her eyes, it were much better both for her soul and body that she had no eyes at all.

In short Jane Rouse was accused of witchcraft; and though she made the best defence she could, it was all to no purpose; she was taken from her own bar to the bar of the Old-Bailey, condemned, and executed accordingly. These were times indeed! when even women could not scold in safety.

Since her time the tavern underwent several revolutions, according to the spirit of the times, or the disposition of the reigning monarch. It was this day a brothel, and the next a conventicle for enthusiasts. It was one year noted for harboring whigs, and the next infamous for a retreat to tories. Some years ago it was in high vogue; but at present it seems

declining. This only may be remarked in general, that whenever taverns flourish most, the times are then most extravagant and luxurious.——"Lord! "Mrs. Quickly," interrupted I, "you have really de- "ceived me; I expected a romance, and here you "have been this half hour giving me only a descrip- "tion of the spirit of the times: if you have nothing "but tedious remarks to communicate, seek some "other hearer; I am determined to hearken only to "stories."

I had scarcely concluded, when my eyes and ears seemed open to my landlord, who had been all this while giving me an account of the repairs he had made in the house; and was now got into the story of the cracked glass in the dining-room.

ESSAY VI.

I AM fond of amusement in whatever company it is to be found; and wit, though dressed in rags, is ever pleasing to me. I went some days ago to take a walk in St. James's Park, about the hour in which company leave it to go to dinner. There were but few in the walks, and those who stayed seemed by their looks rather more willing to forget that they had an appetite than gain one. I sat down on one of the benches, at the other end of which was seated a man in very shabby clothes.

We continued to groan, to hem, and to cough, as usual upon such occasions; and at last ventured upon conversation. "I beg pardon, sir," cried I, "but I 'think I have seen you before; your face is familiar to 'me." "Yes, sir," replied he, "I have a good fami-

'liar face, as my friends tell me. I am as well known 'in every town in England as the dromedary, or live 'crocodile. You must understand, sir, that I have 'been these sixteen years Merry Andrew to a pup- 'pet-show; last Bartholomew fair my master and 'I quarrelled, beat each other, and parted: he 'to sell his puppets to the pincushion-makers in 'Rosemary-lane, and I to starve in St. James's 'Park."

'I am sorry, sir, that a person of your appearance 'should labor under any difficulties." "O sir," returned he, 'my appearance is very much at your 'service; but, though I cannot boast of eating much, 'yet there are few that are merrier: if I had twenty 'thousand a year I should be very merry; and, thank 'the Fates, though not worth a groat, I am very mer- 'ry still. If I have threepence in my pocket, I never 'refused to be my three halfpence; and if I have no 'money, I never scorn to be treated by any that are 'kind enough to pay my reckoning. What think you, 'sir, of a steak and a tankard? You shall treat me now; 'and I will treat you again when I find you in the 'Park in love with eating, and without money to pay for 'a dinner."

As I never refuse a small expence for the sake of a merry companion, we instantly adjourned to a neighboring ale-house, and in a few moments had a frothing tankard, and a smoaking steak spread on the table before us. It is impossible to express how much the sight of such good cheer improved my companion's vivacity. 'I like this dinner, sir," says he for three 'reasons: first, because I am naturally fond of beef; 'secondly, because I am hungry; and, thirdly and 'lastly, because I get it for nothing: no meat eats so 'sweet as that for which we do not pay."

He therefore now fell-to, and his appetite seemed to correspond with his inclination. After dinner was over, he observed that the steak was tough; 'and yet, sir," returns he, 'bad as it was, it seemed a rump-steak to 'me. O the delights of poverty and a good appetite! 'We beggars are the very foundlings of nature; the 'rich she treats like an arrant step-mother; they are 'pleased with nothing; cut a steak from what part you 'will, and it is insupportably tough; dress it up with 'pickles, and even pickles cannot procure them an ap-'petite. But the whole creation is filled with good 'things for the beggar; Calvert's butt out-tastes 'Champagne, and Sedgeley's home-brewed excels 'Tokay. Joy, joy, my blood, though our estates lie 'no where, we have fortunes wherever we go. If an 'inundation sweeps away half the grounds of Corn-'wall, I am content; I have no lands there: if the 'stocks sink, that gives me no uneasiness; I am no 'Jew.' The fellow's vivacity, joined to his poverty. I own, raised my curiosity to know something of his life and circumstances; and I entreated, that he would indulge my desire.—'That I will, sir,' said he, and 'welcome; only let us drink to prevent our sleeping; 'let us have another tankard while we are awake; let 'us have another tankard; for, ah, how charming a 'tankard looks when full!'

'You must know then, that I am very well descend-'ed; my ancestors have made some noise in the 'world; for my mother cried oysters and my father 'beat a drum: I am told we have even had some 'trumpeters in our family. Many a nobleman cannot 'show so respectful a genealogy; but that is neither 'here nor there; as I was their only child, my father 'designed to breed me up to his own employment, 'which was that of a drummer to a puppet-show. 'Thus the whole employment of my younger years

'was that of interpreter to Punch and king Solomon 'in all his glory. But though my father was very fond 'of instructing me in beating all the marches and 'points of war, I made no very great progress, because 'I naturally had no ear for music; so at the age of fif-'teen, I went and listed for a soldier. As I had ever 'hated beating a drum, so I soon found that I disliked 'carrying a musket also; neither the one trade nor 'the other were to my taste, for I was by nature fond 'of being a gentleman; besides I was obliged to obey 'my captain; he has his will, I have mine, and you 'have yours: now I very reasonably concluded, that it 'was much more comfortable for a man to obey his 'own will than another's.

'The life of a soldier soon therefore gave me the 'spleen; I asked leave to quit the service; but as I 'was tall and strong, my captain thanked me for my 'kind intention, and said, because he had a regard for 'me, we should not part. I wrote to my father a ve-'ry dismal penitent letter, and desired that he would 'raise money to pay for my discharge; but the good 'man was as fond of drinking as I was (Sir, my ser-'vice to you,) and those who are fond of drinking never 'pay for other people's discharges; in short he never 'answered my letter. What could be done? If I have 'not money, said I to myself, to pay for my discharge 'I must find an equivalent some other way; and that 'must be by running away. I deserted, and that an-'swered my purpose every bit as well as if I had bought 'my discharge.

"Well, I was now fairly rid of my military employ-'ment; I sold my soldier's clothes, bought worse, and, 'in order not to be overtaken, took the most unfre-'quented roads possible. One evening as I was enter-'ing a village, I perceived a man, whom I afterwards

'found to be the curate of the parish, thrown from 'his horse in a miry road, and almost smothered in the 'mud. He desired my assistance; I gave it, and 'drew him out with some difficulty. He thanked me 'for my trouble, and was going off; but I followed 'him home, for I loved always to have a man thank 'me at his own door. The curate asked an hundred 'questions; and whose son I was; from whence I 'came; and whether I would be faithful? I answer-'ed him greatly to his satisfaction; and gave myself 'one of the best characters in the world for sobriety, '(Sir, I have the honor of drinking your health) dis-'cretion, and fidelity. To make a long story short, 'he wanted a servant, and hired me. With him I liv-'ed but two months; we did not much like each 'other; I was fond of eating, and he gave me but lit-'tle to eat; I loved a pretty girl, and the old woman, 'my fellow-servant, was ill-natured and ugly. As they 'endeavored to starve me between them, I made a pi-'ous resolution to prevent their committing murder: 'I stole the eggs as soon as they were laid; I emptied 'every unfinished bottle that I could lay my hands on; 'whatever eatable came in my way was sure to disap-'pear; in short they found I would not do; so I was 'discharged one morning, and paid three shillings and 'sixpence for two months wages.

'While my money was getting ready, I employed 'myself in making preparations for my departure; 'two hens were hatching in an out-house, I went and 'took the eggs from habit, and not to separate the pa-'rents from the children, I lodged hens and all in my 'knapsack. After this piece of frugality, I returned 'to receive my money, and with my knapsack on my 'back, and a staff in my hand, I bid adieu with tears in 'my eyes to my old benefactor. I had not gone far 'from the house when I heard behind me the cry of

'stop thief! but this only increased my dispatch; it 'would have been foolish to stop, as I knew the voice 'could not be levelled at me. But hold, I think I 'passed these two months at the curate's without 'drinking. Come, the times are dry, and may this be 'my poison if ever I spent two more pious, stupid 'months in all my life!

'Well, after travelling some days, whom should I 'light upon but a company of strolling players. The 'moment I saw them at a distance my heart warmed 'to them; I had a sort of natural love for every thing 'of the vagabond order: they were employed in 'settling their baggage, which had been overturned 'in a narrow way; I offered my assistance, which 'they accepted; and we soon became so well ac-'quainted, that they took me as a servant. This was 'a paradise to me; they sung, danced, drank, eat, and 'travelled, all at the same time. By the blood of the 'Mirabels, I thought I had never lived till then; I 'grew as merry as a grig, and laughed at every word 'that was spoken. They liked me as much as I liked 'them; I was a very good figure, as you see; and, 'though I was poor, I was not modest.

'I love a straggling life above all things in the 'world; sometimes good, sometimes bad; to be warm 'to-day, and cold to-morrow; to eat when one can get 'it, and drink when (the tankard is out) it stands be-'fore me. We arrived that evening at Tenterden, 'and took a large room at the Greyhound; where we 'resolved to exhibit Romeo and Juliet, with the fune-'ral procession, the grave and the garden scene. 'Romeo was to be performed by a gentleman from 'the Theatre-Royal in Drury-Lane; Juliet, by a lady 'who had never appeared on any stage before; and I 'was to snuff the candles: all excellent in our way. 'We had figures enough, but the difficulty was to

'dress them. The same coat that served Romeo,
'turned with a blue lining outwards, served for his
'friend Mercutio: a large piece of crape sufficed at
'once for Juliet's petticoat and pall: a pestle and mor-
'tar from a neighboring apothecary's answered all
'the purposes of a bell; and our landlord's own fa-
'mily, wrapped in white sheets, served to fill up the
'procession. In short, there were but three figures
'among us that might be said to be dressed with any
'propriety: I mean the nurse, the starved apothecary,
'and myself. Our performance gave universal sa-
'tisfaction: the whole audience were enchanted with
'our powers.

'There is one rule by which a strolling-player may
'be ever secure of success; that is, in our theatrical way
'of expressing it, to make a great deal of the cha-
'racter. To speak and to act as in common life, is
'not playing, nor is it what people come to see; na-
'tural speaking, like sweet wine, runs glibly over the
'palate, and scarcely leaves any taste behind it; but
'being high in a part resembles vinegar, which grates
'upon the taste, and one feels it while he is drinking.
'To please in town or country, the way is to cry,
'wring, cringe into attitudes, mark the emphasis,
'slap the pockets, and labor like one in the falling
'sickness; that is the way to work for applause; that
'is the way to gain it.

'As we received much reputation for our skill on
'this first exhibition, it was but natural for me to as-
'cribe part of the success to myself; I snuffed the
'candles, and let me tell you, that without a candle-
'snuffer, the piece would lose half its embellishments.
'In this manner we continued a fortnight, and drew
'tolerable houses; but the evening before our intended
'departure, we gave out our very best piece, in which
'all our strength was to be exerted. We had great

'expectations from this, and even doubled our prices,
'when behold one of the principal actors fell ill of a
'violent fever. This was a stroke like thunder to our
'little company: they were resolved to go in a body,
'to scold the man for falling sick at so inconvenient a
'time, and that too of a disorder that threatened to
'be expensive; I seized the moment, and offered to
'act the part myself in his stead. The case was des-
'perate: they accepted my offer; and I accordingly
'sat down with the part in my hand and a tankard be-
'fore me (Sir, your health), and studied the cha-
'racter, which was to be rehearsed the next day, and
'played soon after.

'I found my memory excessively helped by drink-
'ing: I learned my part with astonishing rapidity,
'and bid adieu to snuffing candles ever after. I
'found that nature had designed me for more noble
'employments, and I was resolved to take her when in
'the humor. We got together in order to rehearse;
'and I informed my companions, masters now no
'longer, of the surprising change I felt within me.
'Let the sick man, said I, be under no uneasiness to
'get well again; I'll fill his place to universal satis-
'faction; he may even die if he thinks proper; I'll
'engage that he shall never be missed. I rehearsed
'before them, strutted, ranted, and received applause.
'They soon gave out that a new actor of eminence
'was to appear, and immediately all the genteel places
'were bespoke. Before I ascended the stage, how-
'ever, I concluded within myself, that as I brought
'money to the house, I ought to have my share in the
'profits. Gentlemen, said I, addressing our company,
'I don't pretend to direct you; far be it from me to
'treat you with so much ingratitude: you have pub-
'lished my name in the bills with the utmost good-
'nature; and as affairs stand cannot act without me:

'so gentlemen, to shew you my gratitude, I expect to 'be paid for my acting as much as any of you, other-'wise I declare off. I'll brandish my snuffers, and 'clip candles as usual. This was a very disagreeable 'proposal, but they found that it was impossible to 'refuse it; it was irresistible, it was adamant: they 'consented, and I went on in king Bajazet; my frown-'ing brows, bound with a stocking stuffed into a tur-'ban, while on my captiv'd arms I brandished a jack-'chain. Nature seemed to have fitted me for the part; 'I was tall, and had a loud voice; my very entrance 'excited universal applause; I looked round on the 'audience with a smile, and made a most low and 'graceful bow, for that is the rule among us. As it 'was a very passionate part, I invigorated my spirits 'with three full glasses (the tankard is almost out) 'of brandy. By Alla! it is almost inconceivable how 'I went through it; Tamerlane was but a fool to me; 'though he was sometimes loud enough too, yet I was 'still louder than he: but then, besides, I had atti-'tudes in abundance: in general I kept my arms 'folded up thus, upon the pit of my stomach; it is 'the way at Drury-Lane, and has always a fine effect. 'The tankard would sink to the bottom before I could 'get through the whole of my merits: in short, I 'came off like a prodigy; and such was my success, 'that I could ravish the laurels even from a sirloin of 'beef. The principal gentlemen and ladies of the 'town came to me, after the play was over, to com-'pliment me upon my success; one praised my voice, 'another my person: upon my word, says the 'squire's 'lady, he will make one of the finest actors in Europe; 'I say it, and I think I am something of a judge.—— 'Praise in the beginning is agreeable enough, and 'we receive it as a favor; but when it comes in great 'quantities, we regard it only as a debt, which ne-

'thing but our merit could extort: instead of thank-
'ing them, I internally applauded myself. We were
'desired to give our piece a second time; we obeyed;
'and I was applauded even more than before.

'At last we left the town, in order to be at a horse-
'race at some distance from thence. I shall never
'think of Tenterden without tears of gratitude and
'respect. The ladies and gentlemen there, take my
'word for it, are very good judges of plays and actors.
'Come, let us drink their healths, if you please, sir.
'We quitted the town, I say; and there was a wide
'difference between my coming in and going out;
'I entered the town a candle-snuffer, and I quitted it an
'hero!——Such is the world; little to-day, and great
'to-morrow. I could say a great deal more upon that
'subject, something truly sublime, upon the ups and
'downs of fortune; but it would give us both the
'spleen, and so I shall pass it over.

'The races were ended before we arrived at the
'next town, which was no small disappointment to our
'company; however we were resolved to take all we
'could get. I played capital characters there too, and
'came off with my usual brilliancy. I sincerely be-
'lieve I should have been the first actor of Europe,
'had my growing merit been properly cultivated;
'but there came an unkindly frost which nipped me
'in the bud, and levelled me once more down to the
'common standard of humanity. I played Sir Harry
'Wildair; all the country ladies were charmed; if I
'but drew out my snuff-box the whole house was in a
'roar of rapture; when I exercised my cudgel, I
'thought they would have fallen into convulsions.

'There was here a lady who had received an educa-
'tion of nine months in London; and this gave her
'pretensions to taste, which rendered her the indis-
'putable mistress of the ceremonies, wherever she

'came. She was informed of my merits; every body 'praised me; yet she refused at first going to see me 'perform; she could not conceive, she said, any thing 'but stuff from a stroller; talked something in praise 'of Garrick, and amazed the ladies with her skill in 'enunciations, tones, and cadences; she was at last 'however prevailed upon to go; and it was privately 'intimated to me what a judge was to be present at 'my next exhibition: however, no way intimidated, 'I came on in Sir Harry, one hand stuck in my 'breeches, and the other in my bosom, as is usual at 'Drury-Lane; but instead of looking at me, I per-'ceived the whole audience had their eyes turned 'upon the lady who had been nine months in London; 'from her they expected the decision which was to 'secure the general's truncheon in my hand, or sink 'me down into a theatrical letter-carrier. I opened 'my snuff-box, took snuff; the lady was solemn, and 'so were the rest; I broke my cudgel on alderman 'Smuggler's back; still gloomy, melancholy all, the 'lady groaned and shrugged her shoulders; I at-'tempted by laughing myself, to excite at least a 'smile, but the devil a cheek could I perceive wrinkled 'into sympathy: I found it would not do; all my good-'humor now became forced; my laughter was con-'verted into hysteric grinning; and while I pretended 'spirits, my eye showed the agony of my heart: in 'short the lady came with an intention to be displeased, 'and displeased she was; my fame expired; I am 'here, and (the tankard is no more)!'

ESSAY VII.

WHEN Catharina Alexowna was made empress of Russia, the women were in an actual state of bondage, but she undertook to introduce mixed assemblies, as in other parts of Europe: she altered the women's dress, by substituting the fashions of England; instead of furs, she brought in the use of taffeta and damask; and cornets and commodes instead of caps of sable. The women now found themselves no longer shut up in separate apartments, but saw company, visited each other, and were present at every entertainment.

But as the laws to this effect were directed to a savage people, it is amusing enough, the manner in which the ordinances ran. Assemblies were quite unknown among them; the czarina was satisfied with introducing them, for she found it impossible to render them polite. An ordinance was therefore published according to their notions of breeding, which, as it is a curiosity, and has never before been printed that we know of, we shall give our readers.

'I. The person at whose house the assembly is to be 'kept, shall signify the same by hanging out a bill, or 'by giving some other public notice, by way of adver-'tisement, to persons of both sexes.

'II. The assembly shall not be open sooner than 'four or five o'clock in the afternoon, nor continue 'longer than ten at night.

'III. The master of the house shall not be obliged 'to meet his guests, or conduct them out, or keep 'them company; but though he is exempt from all

'this, he is to find them chairs, candles, liquors, and 'all other necessaries that company may ask for; he 'is likewise to provide them with cards, dice, and every 'necessary for gaming.

'IV. There shall be no fixed hour for coming or 'going away; it is enough for a person to appear in the 'assembly.

'V. Every one shall be free to sit, walk, or game 'as he pleases; nor shall any one go about to hinder 'him, or take exceptions at what he does, upon pain 'of emptying the great eagle (a pint bowl full of 'brandy): it shall likewise be sufficient, at entering or 'retiring, to salute the company.

'VI. Persons of distinction, noblemen, superior 'officers, merchants and tradesmen of note, head-'workmen, especially carpenters, and persons em-'ployed in chancery, are to have liberty to enter the 'assemblies; as likewise their wives and children.

'VII. A particular place shall be assigned the foot-'men, except those of the house, that there may be 'room enough in the apartments designed for the as-'sembly.

'VIII. No ladies are to get drunk upon any pre-'tence whatsoever; nor shall gentlemen be drunk be-'fore nine.

'IX. Ladies who play at forfeitures, questions and 'commands, &c. shall not be riotous; no gentleman 'shall attempt to force a kiss, and no person shall offer 'to strike a women in the assembly, under pain of 'future exclusion.'

Such are the statutes upon this occasion, which in their very appearance carry an air of ridicule and satire. But politeness must enter every country by degrees; and these rules resemble the breeding of a clown, awkward but sincere.

ESSAY VIII.

Supposed to be written by the Ordinary of Newgate.

MAN is a most frail being, incapable of directing his steps, unacquainted with what is to happen in this life; and perhaps no man is a more manifest instance of the truth of this maxim, than Mr. The. Cibber, just now gone out of the world. Such a variety of turns of fortune, yet such a persevering uniformity of conduct, appears in all that happened in his short span, that the whole may be looked upon as one regular confusion: every action of his life was matter of wonder and surprise, and his death was an astonishment.

This gentleman was born of creditable parents, who gave him a very good education, and a great deal of good learning, so that he could read and write before he was sixteen. However he early discovered an inclination to follow lewd courses; he refused to take the advice of his parents, and pursued the bent of his inclination; he played at cards on Sundays, called himself a gentleman; fell out with his mother and laundress; and even in these early days his father was frequently heard to observe, that young The.—would be hanged.

As he advanced in years he grew more fond of pleasure, would eat an ortolan for dinner, though he begged the guinea that bought it; and was once known to give three pounds for a plate of green pease, which he had collected over-night as charity for a friend in distress: he ran into debt with every body that would trust him, and none could build a sconce better than he: so that at last his creditors swore with one accord that The.—would be hanged.

But as getting into debt, by a man who had no visible means but impudence for subsistence, is a thing that every reader is not acquainted with, I must explain that point a little, and that to his satisfaction.

There are three ways of getting into debt; first, by pushing a face; as thus: "You, Mr. Lutestring, "send me home six yards of that paduasoy, dammee: "but, harkee, don't think I ever intend to pay you "for it, dammee." At this the mercer laughs heartily; cuts off the paduasoy, and sends it home; nor is he, till too late, surprised to find the gentleman had said nothing but truth, and kept his word.

The second method of running into debt is called fineering; which is getting goods made-up in such a fashion, as to be unfit for every other purchaser; and, if the tradesman refuses to give them credit, then threaten to leave them upon his hands.

But the third and best method is called, "Being the "good customer." The gentleman first buys some trifle, and pays for it in ready-money; he comes a few days after with nothing about him but bank bills, and buys, we will suppose, a six-penny tweezer-case; the bills are too great to be changed, so he promises to return punctually the day after, and pay for what he has bought In this promise he is punctual, and this is repeated for eight or ten times, till his face is well known, and he has got at last the character of a good customer. By this means he gets credit for something considerable, and then never pays for it.

In all this the young man, who is the unhappy subject of our present reflections, was very expert; and could face, fineer, and bring custom to a shop with any man in England: none of his companions could exceed him in this; and his very companions at last said that The.—would be hanged.

As he grew old he grew never the better; he loved ortolans and green pease as before; he drank gravy-soup when he could get it, and always thought his oysters tasted best when he got them for nothing, or which was just the same, when he bought them upon tick: thus the old man kept up the vices of the youth, and what he wanted in power, he made up by inclination; so that all the world thought that old The.—would be hanged.

And now reader, I have brought him to his last scene; a scene where perhaps my duty should have obliged me to assist. You expect, perhaps, his dying words, and the tender farewell he took of his wife and children; you expect an account of his coffin and white gloves, his pious ejaculations, and the prayers he left behind him. In this I cannot indulge your curiosity; for, oh! the mysteries of Fate, The.——was drowned!

"Reader," as Hervey saith, "pause and ponder; "and ponder and pause; who knows what thy own "end may be!"

ESSAY IX.

I TAKE the liberty to communicate to the public a few loose thoughts upon a subject, which, though often handled, has not yet, in my opinion, been fully discussed: I mean National Concord, or Unanimity, which in this kingdom has been generally considered as a bare possibility, that existed no where but in speculation. Such an union is perhaps neither to be expected nor wished for in a country, whose liberty depends rather upon the genius of the people, than upon any precautions which they have taken in a constitutional way for the guard and preservation of this inestimable blessing.

There is a very honest gentleman, with whom I have been acquainted these thirty years, during which there has not been one speech uttered against the ministry in parliament, nor struggle at an election for a burgess to serve in the House of Commons, nor a pamphlet published in opposition to any measure of the administration, nor even a private censure passed in his hearing upon the misconduct of any person concerned in public affairs, but he is immediately alarmed, and loudly exclaims against such factious doings, in order to set the people by the ears together at such a delicate juncture. "At any other time (says he) such opposition might not be improper, and I don't question the facts that are alledged; but at this crisis, Sir, to inflame the nation!—the man deserves to be punished as a traitor to his country." In a word, according to this gentleman's opinion, the nation has been in a violent crisis at any time these thirty years; and were it possible for him to live ano-

ther century, he would never find any period, at which a man might with safety impugn the infallibility of a minister.

The case is no more than this: my honest friend has invested his whole fortune in the Stocks, on Government security, and trembles at every whiff of popular discontent. Were every British subject of the same tame and timid disposition, Magna Charta (to use the coarse phrase of Oliver Cromwell) would be no more regarded by an ambitious Prince, than Magna F—ta, and the liberties of England expire without a groan. Opposition, when restrained within due bounds, is the salubrious gale that ventilates the opinions of the people, which might otherwise stagnate in the most abject submission. It may be said to purify the atmosphere of politics; to dispel the gross vapors raised by the influence of ministerial artifice and corruption, until the Constitution, like a mighty rock, stands full disclosed to the view of every individual, who dwells within the shade of its protection. Even when this gale blows with augmented violence, it generally tends to the advantage of the Commonwealth: it awakes the apprehension, and consequently arouses all the faculties of the pilot at the helm, who redoubles his vigilance and caution, exerts his utmost skill, and becoming acquainted with the nature of the navigation, in a little time learns to suit his canvas to the roughness of the sea, and the trim of the vessel. Without these intervening storms of opposition to exercise his faculties, he would become enervate, negligent, and presumptuous; and in the wantonness of his power, trusting to some deceitful calm, perhaps hazard a step that would wreck the constitution. Yet there is a measure in all things. A moderate frost will fertilize the glebe with nitrous particles, and destroy the eggs of pernicious insects, that prey upon the fancy of the

year: but if this frost increases in severity and duration, it will chill the seeds, and even freeze up the roots of vegetables; it will check the bloom, nip the buds, and blast all the promise of the spring. The vernal breeze that drives the fogs before it, that brushes the cobwebs from the boughs, that fans the air, and fosters vegetation, if augmented to a tempest, will strip the leaves, overthrow the tree, and desolate the garden. The auspicious gale before which the trim vessel ploughs the bosom of the sea, while the mariners are kept alert in duty and in spirits, if converted to a hurricane, overwhelms the crew with terror and confusion. The sails are rent, the cordage cracked, the masts give way; the master eyes the havock with mute despair, and the vessel founders in the storm. Opposition, when confined within its proper channel, sweeps away those beds of soil and banks of sand which corruptive power had gathered; but when it overflows its banks, and deluges the plain, its course is marked by ruin and devastation.

The opposition necessary in a free state, like that of Great Britain, is not at all incompatible with that national concord, which ought to unite the people on all emergencies, in which the general safety is at stake. It is the jealousy of patriotism, not the rancour of party; the warmth of candor, not the virulence of hate; a transient dispute among friends, not an implacable feud that admits of no reconciliation. The history of all ages teems with the fatal effects of internal discord; and were history and tradition annihilated, common sense would plainly point out the mischiefs that must arise from want of harmony and national union. Every school-boy can have recourse to the fable of the rods, which, when united in a bundle, no strength could bend; but when separated into single twigs, a child could break with ease.

ESSAY X.

I HAVE spent the greater part of my life in making observations on men and things, and in projecting schemes for the advantage of my country; and though my labors met with an ungrateful return, I will still persist in my endeavours for its service, like that venerable, unshaken and neglected patriot, Mr. Jacob Henriquez, who, though of the Hebrew nation, hath exhibited a shining example of Christian fortitude and perseverance.* And here my conscience urges me to confess, that the hint upon which the following proposals are built, was taken from an advertisement of the said patriot Henriquez, in which he gave the public to understand, that Heaven had indulged him with "seven blessed daughters." Blessed they are, no doubt, on account of their own, and their father's virtues; but more blessed may they be, if the scheme I offer should be adopted by the Legislature.

The proportion which the number of females born in these kingdoms bears to the male children, is I think, supposed to be as thirteen to fourteen: but as women are not so subject as the other sex to accidents and intemperance, in numbering adults we shall find the balance on the female side. If, in calculating the numbers of the people, we take in the multitudes that emigrate to the Plantations, whence they never return, those that die at sea, and make their exit at Tyburn, together with the consumption of the present

* A man well known at this period (1762) as well as during many preceding years, for the numerous schemes he was daily offering to various Ministers, for the purpose of raising money by loans, paying off the national incumbrances, &c. &c. none of which, however, were ever known to have received the smallest notice.

war by sea and land in the Atlantic, Mediterranean, in the German and Indian Oceans, in Old France, New France, North America, the Leeward Islands, Germany, Africa, and Asia, we may fairly state the loss of men during the war at one hundred thousand. If this be the case, there must be a superplus of the other sex amounting to the same number, and this superplus will consist of women able to bear arms; as I take it for granted, that all those who are fit to bear children are likewise fit to bear arms. Now as we have seen the nation governed by old women, I hope to make it appear that it may be defended by young women; and surely this scheme will not be rejected as unnecessary at such a juncture,* when our armies in the four quarters of the globe are in want of recruits; when we find ourselves entangled in a new war with Spain, on the eve of a rupture in Italy, and indeed in a fair way of being obliged to make head against all the great Potentates of Europe.

But, before I unfold my design, it may be necessary to obviate, from experience as well as argument, the objections which may be made to the delicate frame and tender disposition of the female sex, rendering them incapable of the toils, and insuperably averse to the horrors of war. All the world has heard of the nation of Amazons, who inhabited the banks of the river Thermodoon in Cappadocia; who expelled their men by force of arms, defended themselves by their own prowess, managed the reins of government, prosecuted the operations in war, and held the other sex in the utmost contempt. We are informed by Homer, that Penthesilea, queen of the Amazons, acted as auxiliary to Priam, and fell valiantly fighting in his cause before the walls of Troy. Quintus Curtius tells us, that Thalestris brought one hundred ar-

* In the year 1762.

med Amazons in a present to Alexander the Great. Diodorus Siculus expressly says, there was a nation of female warriors in Africa, who fought against the Lybian Hercules. We read in the Voyages of Columbus, that one of the Caribee Islands was possessed by a tribe of female warriors, who kept all the neighboring Indians in awe; but we need not go farther than our own age and country to prove, that the spirit and constitution of the fair sex are equal to the dangers and fatigues of war. Every novice who has read the authentic and important history of the Pirates, is well acquainted with the exploits of two heroines, called Mary Read and Anne Bonny. I myself have had the honor to drink with Anne Cassier, alias Mother Wade, who had distinguished herself among the Buccaneers of America, and in her old age kept a punch-house in Port-Royal of Jamaica. I have likewise conversed with Moll Davis, who had served as a dragoon in all queen Anne's wars, and was admitted on the pension of Chelsea. The late war with Spain, and even the present, hath produced instances of females enlisting both in the land and sea service, and behaving with remarkable bravery in the disguise of the other sex. And who has not heard of the celebrated Jenny Cameron, and some other enterprising ladies of North Britain, who attended a certain adventurer in all his expeditions, and headed their respective clans in a military character? That strength of body is often equal to the courage of mind implanted in the fair sex, will not be denied by those who have seen the waterwomen of Plymouth; the female drudges of Ireland, Wales, and Scotland; the fishwomen of Billingsgate; the weeders, podders, and hoppers, who swarm in the fields; and the bumpers who swagger in the streets of London; not to mention the indefatigable trulls who follow the

camp, and keep up with the line of march, though loaded with bantlings and other baggage.

There is scarcely a street in this metropolis without one or more viragos, who discipline their husbands and domineer over the whole neighborhood. Many months are not elapsed since I was witness to a pitched battle between two athletic females, who fought with equal skill and fury until one of them gave out, after having sustained seven falls on the hard stones. They were both stripped to the under-petticoat; their breasts were carefully swathed with handkerchiefs, and as no vestiges of features were to be seen in either when I came up, I imagined the combatants were of the other sex, until a bystander assured me of the contrary, giving me to understand that the conqueror had lain-in about five weeks of twin-bastards, begot by her second, who was an Irish chairman. When I see the avenues of the Strand beset every night with troops of fierce Amazons, who, with dreadful imprecations, stop and beat and plunder passengers, I cannot help wishing, that such martial talents were converted to the benefit of the public; and that those who are so loaded with temporal fire, and so little afraid of eternal fire, should, instead of ruining the souls and bodies of their fellow-citizens, be put in a way of turning their destructive qualities against the enemies of the nation.

Having thus demonstrated that the fair sex are not deficient in strength and resolution, I would humbly propose, that as there is an excess on their side in quantity to the amount of one hundred thousand, part of that number may be employed in recruiting the army, as well as in raising thirty new Amazonian regiments, to be commanded by females, and serve in regimentals adapted to their sex. The Amazons of old appeared with the left breast bare, an open jacket and trowsers, that descended no farther than the knee;

the right breast was destroyed, that it might not impede them in bending the bow, or darting the javelin; but there is no occasion for this cruel excision in the present discipline, as we have seen instances of women who handle the musket, without finding any inconvenience from that protuberance.

As the sex love gaiety, they may be clothed in vests of pink satin and open drawers of the same, with buskins on their feet and legs, their hair tied behind and floating on their shoulders, and their hats adorned with white feathers: they may be armed with light carbines and long bayonets, without the incumbrance of swords or shoulder-belts. I make no doubt but many young ladies of figure and fashion will undertake to raise companies at their own expence, provided they liked their colonels: but I must insist upon it, if this scheme should be embraced, that Mr. Henriquez's seven blessed daughters may be provided with commissions, as the project is in some measure owing to the hints of that venerable patriot. I moreover give it as my opinion, that Mrs. Kitty Fisher* shall have the command of a battalion, and the nomination of her own officers, provided she will warrant them all sound, and be content to wear proper badges of distinction.

A female brigade, properly disciplined and accoutred, would not, I am persuaded, be afraid to charge a numerous body of the enemy, over whom they would have a manifest advantage; for if the barbarous Scythians were ashamed to fight with the Amazons who invaded them, surely the French, who pique themselves on their sensibility and devotion to the fair sex, would not act upon the offensive against a band of female warriors, arrayed in all the charms of youth and beauty.

* A celebrated Courtezan of that time.

ESSAY XI.

AS I am one of that sauntering tribe of mortals, who spend the greatest part of their time in taverns, coffee-houses, and other places of public resort, I have thereby an opportunity of observing an infinite variety of characters, which, to a person of a contemplative turn, is a much higher entertainment than a view of all the curiosities of art or nature. In one of these my late rambles, I accidentally fell into the company of half a dozen gentlemen, who were engaged in a warm dispute about some political affair; the decision of which, as they were equally divided in their sentiments, they thought proper to refer to me, which naturally drew me in for a share of the conversation.

Amongst a multiplicity of other topics, we took occasion to talk of the different characters of the several nations of Europe; when one of the gentlemen, cocking his hat, and assuming such an air of importance as if he had possessed all the merit of the English nation in his own person, declared that the Dutch were a parcel of avaricious wretches; the French a set of flattering sycophants; that the Germans were drunken sots, and beastly gluttons; and the Spaniards proud, haughty, and surly tyrants; but that in bravery, generosity, clemency, and in every other virtue, the English excelled all the rest of the world.

This very *learned* and *judicious remark* was received with a general smile of approbation by all the company—all, I mean, but your Humble Servant; who, endeavoring to keep my gravity as well as I could, and reclining my head upon my arm, continued for

some time in a posture of affected thoughtfulness, as if I had been musing on something else, and did not seem to attend to the subject of conversation; hoping by these means to avoid the disagreeable necessity of explaining myself, and thereby depriving the gentleman of his imaginary happiness.

But my pseudo-patriot had no mind to let me escape so easily. Not satisfied that his opinion should pass without contradiction, he was determined to have it ratified by the suffrage of every one in the company; for which purpose, addressing himself to me with an air of inexpressible confidence, he asked me if I was not of the same way of thinking. As I am never forward in giving my opinion, especially when I have reason to believe that it will not be agreeable; so, when I am obliged to give it, I always hold it for a maxim to speak my real sentiments. I therefore told him, that for my own part, I should not have ventured to talk in such a peremptory strain, unless I had made the tour of Europe, and examined the manners of these several nations with great care and accuracy; that perhaps a more impartial judge would not scruple to affirm, that the Dutch were more frugal and industrious, the French more temperate and polite, the Germans more hardy and patient of labor and fatigue, and the Spaniards more staid and sedate, than the English; who, though undoubtedly brave and generous, were at the same time rash, headstrong, and impetuous; too apt to be elated with prosperity, and to despond in adversity.

I could easily perceive, that all the company began to regard me with a jealous eye before I had finished my answer, which I had no sooner done, than the patriotic gentleman observed, with a contemptuous sneer, that he was greatly surprised how some people could have the conscience to live in a country which

they did not love, and to enjoy the protection of a government, to which in their hearts they were inveterate enemies. Finding that by this modest declaration of my sentiments I had forfeited the good opinion of my companions, and given them occasion to call my political principles in question, and well knowing that it was in vain to argue with men, who were so very full of themselves, I threw down my reckoning, and retired to my own lodgings, reflecting on the absurd and ridiculous nature of national prejudice and prepossession.

Among all the famous sayings of antiquity, there is none that does greater honor to the author, or affords greater pleasure to the reader (at least if he be a person of a generous and benevolent heart) than that of the philosopher, who, being asked what "countryman "he was," replied that he was "a citizen of the world." How few are there to be found in modern times who can say the same, or whose conduct is consistent with such a profession! we are now become so much Englishmen, Frenchmen, Dutchmen, Spaniards, or Germans, that we are no longer citizens of the world; so much the natives of one particular spot, or members of one petty society, that we no longer consider ourselves as the general inhabitants of the globe, or members of that grand society which comprehends the whole human kind.

Did these prejudices prevail only among the meanest and lowest of the people, perhaps they might be excused, as they have few, if any, opportunities of correcting them by reading, travelling, or conversing with foreigners; but the misfortune is, that they infect the minds, and influence the conduct, even of our gentlemen; of those I mean, who have every title to this appellation but an exemption from prejudice, which however in my opinion ought to be regarded as the

characteristical mark of a gentleman; for let a man's birth be ever so high, his station ever so exalted, or his fortune ever so large, yet if he is not free from national and other prejudices, I should make bold to tell him, that he had a low and vulgar mind, and had no just claim to the character of a gentleman. And in fact you will always find, that those are most apt to boast of national merit who have little or no merit of their own to depend on; than which to be sure nothing is more natural: the slender vine twists around the sturdy oak for no other reason in the world, but because it has not strength sufficient to support itself.

Should it be alledged in defence of national prejudice, that it is the natural and necessary growth of love to our country, and that therefore the former cannot be destroyed without hurting the latter: I answer, that this is a gross fallacy and delusion. That it is the growth of love to our country, I will allow; but that it is the natural and necessary growth of it, I absolutely deny. Superstition and enthusiasm too are the growth of religion; but who ever took it into his head to affirm, that they are the necessary growth of this noble principle? They are, if you will, the bastard sprouts of this heavenly plant, but not its natural and genuine branches, and may safely enough be lopt off, without doing any harm to the parent stock: nay, perhaps, till once they are lopt off, this goodly tree can never flourish in perfect health and vigor.

Is it not very possible that I may love my own country, without hating the natives of other countries? that I may exert the most heroic bravery, the most undaunted resolution, in defending its laws and liberty, without despising all the rest of the world as cowards and poltroons? Most certainly it is; and if it were not—But what need I suppose what is absolutely impossible?—But if it were not, I must own I should

prefer the title of the ancient philosopher, viz. a Citizen of the World, to that of an Englishman, a Frenchman, an European, or to any other appellation whatever.

ESSAY XII.

AMIDST the frivilous pursuits and pernicious dissipations of the present age, a respect for the qualities of the understanding still prevails to such a degree, that almost every individual pretends to have a Taste for the Belles Lettres. The spruce prentice sets up for a critic, and the puny beau piques himself upon being a connoisseur. Without assigning causes for this universal presumption, we shall proceed to observe, that if it was attended with no other inconvenience than that of exposing the pretender to the ridicule of those few, who can sift his pretensions, it might be unnecessary to undeceive the public, or to endeavor at the reformation of innocent folly, productive of no evil to the commonwealth. But in reality this folly is productive of manifold evils to the community. If the reputation of taste can be acquired, without the least assistance of literature, by reading modern poems, and seeing modern plays, what person will deny himself the pleasure of such an easy qualification? Hence the youth of both sexes are debauched to diversion, and seduced from much more profitable occupations into idle endeavors after literary fame; and a superficial, false Taste, founded on ignorance and conceit, takes

possession of the public. The acquisition of learning, the study of nature, is neglected as superfluous labor; and the best faculties of the mind remain unexercised, and indeed unopened, by the power of thought and reflection. False Taste will not only diffuse itself through all our amusements, but even influence our moral and political conduct: for what is false Taste, but want of perception to discern propriety, and distinguish beauty?

It has been often alledged, that Taste is a natural talent, as independent of Art as strong eyes, or a delicate sense of smelling; and without all doubt, the principal ingredient in the composition of Taste, is a natural sensibility, without which it cannot exist; but it differs from the senses in this particular, that they are finished by Nature; whereas Taste cannot be brought to perfection without proper cultivation: for Taste pretends to judge not only of Nature, but also of Art; and that judgment is founded upon observation and comparison.

What Horace has said of Genius is still more applicable to Taste.

Naturâ fieret laudabile carmen, an arte,
Quæsitum est. Ego nec studium sine divite venâ,
Nec rude quid prosit video ingenium: alterius sic
Altera poscit opem res, & conjurat amicè.

HOR. ART. POET.

'Tis long disputed, whether Poets claim,
From *Art* or *Nature* their best right to fame;
But *Art* if not enrich'd by Nature's vein,
And a rude *Genius* of uncultur'd strain,
Are useless both; but when in friendship join'd,
A mutual succor in each other find.

FRANCIS.

We have seen *Genius* shine without the help of *Art*; but *Taste* must be cultivated by Art, before it will pro-

duce agreeable fruit. This however we must still inculcate with Quintilian, that study, precept, and observation, will nought avail, without the assistance of Nature:

Illud tamen imprimis testandum est, nihil præcepta atqua artes valere, nisi adjuvante naturâ.

Yet even though Nature has done her part, by implanting the seeds of Taste, great pains must be taken, and great skill exerted, in raising them to a proper pitch of vegetation. The judicious Tutor must gradually and tenderly unfold the mental faculties of the Youth committed to his charge. He must cherish his delicate perception; store his mind with proper ideas; point out the different channels of observation; teach him to compare objects; to establish the limits of right and wrong, of truth and falsehood; to distinguish beauty from tinsel, and grace from affectation; in a word, to strengthen and improve by culture, experience, and instruction, those natural powers of feeling and sagacity, which constitute the faculty called Taste, and enable the professor to enjoy the delights of the Belles Lettres.

We cannot agree in opinion with those, who imagine that Nature has been equally favorable to all men, in conferring upon them a fundamental capacity, which may be improved to all the refinement of Taste and Criticism. Every day's experience convinces us of the contrary. Of two Youths educated under the same Preceptor, instructed with the same care, and cultivated with the same assiduity, one shall not only comprehend, but even anticipate the lessons of his Master, by dint of natural discernment; while the other toils in vain to imbibe the least tincture of instruction. Such indeed is the distinction between Genius and Stupidity, which every man has an opportunity of seeing among his friends and acquaintance.

Not that we ought too hastily to decide upon the natural capacities of children, before we have maturely considered the peculiarity of disposition, and the bias by which Genius may be strangely warped from the common path of education. A youth, incapable of retaining one rule of grammar, or of acquiring the least knowledge of the classics, may nevertheless make great progress in mathematics; nay he may have a strong genius for the mathematics, without being able to comprehend a demonstration of Euclid; because his mind conceives in a peculiar manner, and is so intent upon contemplating the object in one particular point of view, that it cannot perceive it in any other. We have known an instance of a boy, who, while his master complained that he had not capacity to comprehend the properties of a right-angled triangle, had actually, in private, by the power of his genius, formed a methematical system of his own, discovered a series of curious theorems, and even applied his deductions to practical machines of surprising construction. Besides, in the education of youth, we ought to remember that some capacities are like the *pyra præcocia*; they soon blow, and soon attain to all that degree of maturity which they are capable of acquiring; while on the other hand there are geniuses of slow growth, that are late in bursting the bud, and long in ripening. Yet the first shall yield a faint blossom and insipid fruit; whereas the produce of the other shall be distinguished and admired for its well-concocted juice and exquisite flavor. We have known a boy of five years of age surprise every body by playing on the violin in such a manner as seemed to promise a prodigy in music. He had all the assistance that art could afford; by the age of ten his genius was at the *acme*; yet after that period, notwithstanding the most intense application, he never gave the least signs

of improvement. At six he was admired as a miracle of music; at six and twenty he was neglected as an ordinary fidler. The celebrated Dean Swift was a remarkable instance in the other extreme. He was long considered as an incorrigible dunce, and did not obtain his degree at the University but *ex speciali gratia:* yet when his powers began to unfold, he signalized himself by a very remarkable superiority of genius. When a youth therefore appears dull of apprehension, and seems to derive no advantage from study and instruction, the tutor must exercise his sagacity in discovering whether the soil be absolutely barren, or sown with seed repugnant to its nature, or of such a quality as requires repeated culture and length of time to set its juices in fermentation. These observations however relate to Capacity in general, which we ought carefully to distinguish from Taste. Capacity implies the power of retaining what is received; Taste is the power of relishing or rejecting whatever is offered for the entertainment of the imagination. A man may have capacity to acquire what is called Learning and Philosophy; but he must have also sensibility before he feels those emotions, with which Taste receives the impressions of beauty.

Natural Taste is apt to be seduced and debauched by vicious Precept and bad example. There is a dangerous tinsel in false Taste, by which the unwary mind and young imagination are often fascinated. Nothing has been so often explained, and yet so little understood, as simplicity in writing. Simplicity in this acceptation has a larger signification than either the ἁπλόον of the Greeks, or the *simplex* of the Latins; for it implies beauty. It is the ἁπλόον καὶ ἡδύ of Demetrius Phalerus, the *simplex munditiis* of Horace, and expressed by one word, *naîveté* in the French language. It is in fact no other than beautiful nature,

without affectation or extraneous ornament. In statuary, it is the Venus of Medicis; in architecture, the Pantheon. It would be an endless task to enumerate all the instances of this natural simplicity, that occur in poetry and painting, among the ancients and moderns. We shall only mention two examples of it, the beauty of which consists in the pathetic.

Anaxagoras, the philosopher and preceptor of Pericles, being told that both his sons were dead, laid his hand upon his heart, and after a short pause, consoled himself with a reflection couched in three words, ἤδειν θνητὼς γεγεννηκώς, "I knew they were mortal." The other instance we select from the tragedy of Macbeth. The gallant Macduff, being informed that his wife and children were murdered by order of the tyrant, pulls his hat over his eyes, and his internal agony bursts out into an exclamation of four words, the most expressive perhaps that ever were uttered: "He has no children." This is the energetic language of simple Nature, which is now grown into disrepute. By the present mode of education we are forcibly warped from the bias of nature, and all simplicity in manners is rejected. We are taught to disguise and distort our sentiments, until the faculty of thinking is diverted into an unnatural channel; and we not only relinquish and forget, but also become incapable of our original dispositions. We are totally changed into creatures of art and affectation. Our perception is abused, and even our senses are perverted. Our minds lose their native force and flavor. The imagination, sweated by artificial fire, produces nought but vapid bloom. The genius, instead of growing like a vigorous tree, extending its branches on every side, and bearing delicious fruit, resembles a stunted yew, tortured into some wretched form, projecting no shade, displaying no flower, diffusing no fragrance, yielding no fruit, and affording nothing

but a barren conceit for the amusement of the idle spectator.

Thus debauched from Nature, how can we relish her genuine productions? As well might a man distinguish objects through a prism, that presents nothing but a variety of colors to the eye; or a maid pining in the green sickness prefer a biscuit to a cinder. It has been often alledged that the passions can never be wholly deposited; and that by appealing to these, a good writer will always be able to force himself into the hearts of his readers: but even the strongest passions are weakened, nay sometimes totally extinguished, by mutual opposition, dissipation, and acquired insensiblity. How often at the theatre is the tear of sympathy and the burst of laughter, repressed by a ridiculous species of pride, refusing approbation to the author and actor, and renouncing society with the audience! This seeming insensibility is not owing to any original defect. Nature has stretched the string, though it has long ceased to vibrate. It may have been displaced and distracted by the violence of pride; it may have lost its tone through long disuse; or be so twisted or overstrained as to produce the most jarring discords.

If so little regard is paid to Nature, when she knocks so powerfully at the breast, she must be altogether neglected and despised in her calmer mood of serene tranquillity, when nothing appears to recommend her but simplicity, propriety, and innocence. A person must have delicate feelings that can taste the celebrated repartee in Terence: *Homo sum; nihil humani à me alienum puto:* "I am a man; therefore I think I have an interest in every thing that concerns humanity." A clear blue sky, spangled with stars, will prove an insipid object to eyes accustomed to the glare of torches and tapers, gilding and glitter; eyes, that will

turn with disgust from the green mantle of the spring, so gorgeously adorned with buds and foliage, flowers and blossoms, to contemplate a gaudy silken robe, striped and intersected with unfriendly tints, that fritter the masses of light and distract the vision, pinked into the most fantastic forms, flounced, and furbelowed, and fringed with all the littleness of art unknown to elegance.

Those ears, that are offended by the notes of the thrush, the blackbird, and the nightingale, will be regaled and ravished by the squeaking fiddle touched by a musician, who has no other genius than that which lies in his fingers: they will even be entertained with the rattling of coaches, and the alarming knock, by which the door of fashionable people is so loudly distinguished. The sense of smelling, that delights in the scent of excrementitious animal juices, such as musk, civit, and urinous salts, will loath the fragrance of new-mown hay, the sweet-briar, the honey-suckle, and the rose. The organs, that are gratified with the taste of sickly veal bled into a palsy, crammed fowls, and dropsical brawn, pease without substance, peaches without taste, and pine-apples without flavor, will certainly nauseate the native, genuine, and salutary taste of Welch beef, Banstead mutton, and barn-door fowls, whose juices are concocted by a natural digestion, and whose flesh is consolidated by free air and exercise. In such a total perversion of the senses, the ideas must be misrepresented; the powers of the imagination disordered, and the judgment of consequence unsound. The disease is attended with a false appetite, which the natural food of the mind will not satisfy. It will prefer Ovid to Tibullus, and the rant of Lee to the tenderness of Otway. The soul sinks into a kind of sleepy idiotism; and is diverted by toys and baubles, which can only be pleasing to the most super-

ficial curiosity. It is enlivened by a quick succession of trivial objects, that glisten and dance before the eye; and, like an infant, is kept awake and inspirited by the sound of a rattle. It must not only be dazzled and aroused, but also cheated, hurried, and perplexed by the artifice of deception, business, intricacy, and intrigue; a kind of low juggle, which may be termed the legerdemain of Genius.

In this state of depravity the mind cannot enjoy, nor indeed distinguish the charms of natural and moral beauty and decorum. The ingenuous blush of native innocence, the plain language of ancient faith and sincerity, the cheerful resignation to the will of Heaven, the mutual affection of the Charities, the voluntary respect paid to superior dignity or station, the virtue of beneficence, extended even to the brute creation, nay, the very crimson glow of health, and swelling lines of beauty, are despised, detested, scorned, and ridiculed, as ignorance, rudeness, rusticity, and superstition. Thus we see how moral and natural beauty are connected; and of what importance it is, even to the formation of Taste, that the manners should be severely superintended. This is a task which ought to take the lead of science; for we will venture to say, that Virtue is the foundation of Taste; or rather, that Virtue and Taste are built upon the same foundation of sensibility, and cannot be disjoined without offering violence to both. But Virtue must be informed, and Taste instructed, otherwise they will both remain imperfect and ineffectual.

Qui didicit patriæ quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus, et hospes,
Quod sit Conscripti, quod judicis officium, quæ
Partes in bellum missi ducis; ille profecto
Reddere personæ scit convenientia cuique.

The Critic, who with nice discernment knows
What to his country and his friends he owes;
How various Nature warms the human breast,
To love the parent, brother, friend, or guest;
What the great functions of our judges are,
Of Senators, and Generals sent to war;
He can distinguish, with unerring art,
The strokes peculiar to each different part.

HOR.

Thus we see Taste is composed of Nature improved by Art; of Feeling tutored by Instruction.

ESSAY XIII.

HAVING explained what we conceive to be True Taste, and in some measure accounted for the prevalence of Vitiated Taste, we should proceed to point out the most effectual manner in which a natural capacity may be improved into a delicacy of judgment, and an intimate acquaintance with the Belles Lettres. We shall take it for granted, that proper means have been used to form the manners, and attach the mind to virtue. The heart cultivated by precept, and warmed by example, improves in sensibility, which is the foundation of Taste. By distinguishing the influence and scope of morality, and cherishing the ideas of benevolence, it acquires a habit of sympathy, which tenderly feels responsive, like the vibration of unisons, every touch of moral beauty. Hence it is that a man of a social heart, entendered by the practice of virtue, is awakened to the most pathetic emotions by every uncommon instance of generosity, compassion, and greatness of soul. Is there any man so dead to sentiment, so lost to humanity, as to read unmoved the

generous behavior of the Romans to the States of Greece, as it is recounted by Livy, or embellished by Thomson in his Poem of Liberty? Speaking of Greece in the decline of her power, when her freedom no longer existed, he says:

As at her Isthmian games, a fading pomp!
Her full-assembled youth innumerous swarm'd.
On a tribunal rais'd* FLAMINIUS sat;
A victor he from the deep Phalanx pierc'd
Of iron-coated Macedon, and back
The Grecian tyrant to his bounds repell'd.
In the high thoughtless gaiety of game,
While sport alone their unambitious hearts
Possess'd; the sudden trumpet sounding hoarse,
Bad silence o'er the bright assembly reign.
Then thus a herald—"to the states of Greece
The Roman People, unconfin'd, restore
Their countries, cities, liberties, and laws;
Taxes remit, and garrisons withdraw."
The crowd, astonish'd half, and half inform'd,
Star'd dubious round; some question'd, some exclaim'd
(Like one who dreaming, between hope and fear,
Is lost in anxious joy) "Be that again—
Be that again proclaim'd distinct and loud"
Loud and distinct it was again proclaim'd,
And still as midnight in the rural shade,
When the gale slumbers, they the words devour'd.
Awhile severe amazement held them mute,
Then bursting broad, the boundless shout to heav'n
From many a thousand hearts extatic sprung!
On ev'ry hand rebellow'd to them joy;
The swelling sea, the rocks and vocal hills—
—Like Bacchanals they flew,
Each other straining in a strict embrace,
Nor strain'd a slave; and loud acclaims, 'till night,
Round the Proconsul's tent repeated rung.

To one acquainted with the Genius of Greece, the character and disposition of that polished people, ad-

* His real name was QUINTUS FLAMINIUS.

mired for science, renowned for an unextinguishable love of freedom; nothing can be more affecting than this instance of generous magnanimity of the Roman people, in restoring them unasked to the full fruition of those liberties, which they had so unfortunately lost.

The mind of Sensibility is equally struck by the generous confidence of Alexander, who drinks without hesitation the potion presented by his physician Philip, even after he had received intimation that poison was contained in the cup; a noble and pathetic scene! which hath acquired new dignity and expression under the inimitable pencil of a Le Sueur. Humanity is melted into tears of tender admiration by the deportment of Henry IV. of France, while his rebellious subjects compelled him to form the blockade of his capital. In chastising his enemies, he could not but remember they were his people; and knowing they were reduced to the extremity of famine, he generously connived at the methods practised to supply them with provision. Chancing one day to meet two peasants, who had been detected in these practices, as they were led to execution they implored his clemency, declaring in the sight of Heaven, they had no other way to procure subsistence for their wives and children. He pardoned them on the spot, and giving them all the money that was in his purse, "Henry of Bearne is poor (said he); had he more money to afford, you should have it—go home to your families in peace; and remember your duty to God, and your allegiance to your Sovereign." Innumerable examples of the same kind may be selected from history, both ancient and modern, the study of which we would therefore strenuously recommend.

Historical knowledge indeed becomes necessary on many other accounts, which in its place we will explain: but as the formation of the heart is of the first

consequence, and should precede the cultivation of the understanding, such striking instances of superior virtue ought to be culled for the perusal of the young pupil, who will read them with eagerness, and revolve them with pleasure. Thus the young mind becomes enamored of moral beauty, and the passions are listed on the side of humanity. Meanwhile knowledge of a different species will go hand in hand with the advances of morality, and the understanding be gradually extended. Virtue and sentiment reciprocally assist each other, and both conduce to the improvement of perception. While the scholar's chief attention is employed in learning the Latin and Greek languages, and this is generally the task of childhood and early youth, it is even then the business of the Preceptor to give his mind a turn for observation, to direct his powers of discernment, to point out the distinguishing marks of character, and dwell upon the charms of moral and intellectual beauty, as they may chance to occur in the Classics that are used for his instruction. In reading Cornelius Nepos and Plutarch's Lives, even with a view to grammatical improvement only, he will insensibly imbibe and learn to compare ideas of greater importance. He will become enamored of virtue and patriotism, and acquire a detestation for vice, cruelty, and corruption. The perusal of the Roman story in the works of Florus, Sallust, Livy, and Tacitus, will irresistibly engage his attention, expand his conception, cherish his memory, exercise his judgment, and warm him with a noble spirit of emulation. He will contemplate with love and and admiration the disinterested candor of Aristides, surnamed the Just, whom the guilty cabals of his rival Themistocles exiled from his ungrateful country by a sentence of Ostracism. He will be surprised to learn, that one of his fellow-citizens, an illiterate artisan, bribed by his ene-

mies, chancing to meet him in the street without knowing his person, desired he would write Aristides on his shell (which was the method those plebeians used to vote against delinquents), when the innocent patriot wrote his own name without complaint or expostulation. He will, with equal astonishment, applaud the inflexible integrity of Fabricius, who preferred the poverty of innocence to all the pomp of affluence with which Pyrrus endeavored to seduce him from the arms of his country. He will approve with transport the noble generosity of his soul in rejecting the proposal of that Prince's physician, who offered to take him off by poison; and in sending the catiff bound to his sovereign, whom he would have so basely and cruelly betrayed.

In reading the ancient authors, even for the purposes of school education, the unformed taste will begin to relish the irresistible energy, greatness, and sublimity of Homer, the serene majesty, the melody, and pathos of Virgil, the tenderness of Sappho and Tibullus, the elegance and propriety of Terence; the grace, vivacity, satire, and sentiment of Horace.

Nothing will more conduce to the improvement of the scholar, in his knowledge of the languages, as well as in taste and morality, than his being obliged to translate choice parts and passages of the most aproved Classics, both poetry and prose, especially the latter; such as the orations of Demosthenes and Isocrates, the Treatise of Longinus on the Sublime, the Commentaries of Cæsar, the Epistles of Cicero and the Younger Pliny, and the two celebrated speeches in the Catilinarian conspiracy by Sallust. By this practice he will become more intimate with the beauties of the writing and the idioms of the language from which he translates; at the same time it will form his style, and by exercising his talent of expression, make him a more perfect master of his mother tongue. Ci-

erb tells us, that in translating two orations, which the most celebrated orators of Greece pronounced against each other, he performed this task, not as a servile interpreter, but as an orator, preserving the sentiments, forms, and figures of the original, but adapting the expression to the taste and manners of the Romans:—"*In quibus non verbum pro verbo necesse habui reddere, sed genus omnium verborum vimque servavi;*" "in which I did not think it was necessary to translate literally word for word, but I preserved the natural and full scope of the whole. Of the same opinion was Horace, who says in his Art of Poetry,

Nec verbum verbo curabis reddere fidus
Interpres——

Nor word for word translate with painful care——

Nevertheless, in taking the liberty here granted, we are apt to run into the other extreme, and substitute equivalent thoughts and phrases, till hardly any features of the original remain. The metaphors of figures, especially in poetry, ought to be as religiously preserved as the images of painting, which we cannot alter or exchange without destroying, or injuring at least, the character and style of the original.

In this manner the Preceptor will sow the seeds of that taste, which will soon germinate, rise, blossom, and produce perfect fruit by dint of future care and cultivation. In order to restrain the luxuriancy of the young imagination, which is apt to run riot, to enlarge the stock of ideas, exercise the reason, and ripen the judgment, the pupil must be engaged in the severer study of Science. He must learn Geometry, which Plato recommends for strengthening the mind, and enabling it to think with precision. He must be made acquainted with Geography and Chronology, and trace Philosophy through all her branches. Without Geography and Chronology he will not be able to acquire

a distinct idea of History; nor judge of the propriety of many interesting scenes, and a thousand allusions, that presents themselves in the works of Genius. Nothing opens the mind so much as the researches of Philosophy; they inspire us with sublime conceptions of the Creator, and subject, as it were, all nature to our command. These bestow that liberal turn of thinking, and in a great measure contribute to that universality in learning, by which a man of taste ought to be eminently distinguished. But history is the inexhaustible source from which he will derive his most useful knowledge respecting the progress of the human mind, the constitution of government, the rise and decline of empires, the revolution of arts, the variety of character, and the vicissitudes of fortune.

The knowledge of History enables the Poet not only to paint characters, but also to describe magnificent and interesting scenes of battle and adventure. Not that the Poet or Painter ought to be restrained to the letter of historical truth. History represents what has really happened in nature; the other arts exhibit what might have happened, with such exaggeration of circumstance and feature, as may be deemed an improvement on Nature: but this exaggeration must not be carried beyond the bounds of probability: and these, generally speaking, the knowledge of History will ascertain. It would be extremely difficult, if not impossible, to find a man actually existing, whose proportions should answer to those of the Greek statue, distinguised by the name of the Apollo of Belvidere; or to produce a woman similar in proportion of parts to the other celebrated piece, called the Venus de Medicis; therefore it may be truly affirmed, that they are not conformable to the real standard of nature; nevertheless every artist will own that they are the very archetypes of grace, elegance, and sym-

metry; and every judging eye must behold them with admiration, as improvements on the lines and lineaments of nature. The truth is, the sculptor or statuary composed the various proportions in nature from a great number of different subjects, every individual of which he found imperfect or defective in some one particular, though beautiful in all the rest; and from these observations, corroborated by taste and judgment, he formed an ideal pattern, according to which his idea was modelled, and produced in execution.

Every body knows the story of Zeuxis, the famous painter of Heraclea, who, according to Pliny, invented the *chiaro, oscuro*, or disposition of light and shade, among the ancients, and excelled all his cotemporaries in the chromatique, or art of coloring. This great artist being employed to draw a perfect beauty, in the character of Helen, to be placed in the Temple of Juno, culled out five of the most beautiful damsels the city could produce, and selecting what was excellent in each, combined them in one picture according to the predisposition of his fancy, so that it shone forth an amazing model of perfection.* In like manner every man of genius, regulated by true taste, entertains in his imagination an ideal beauty, conceived and cultivated as an improvement upon nature: and this we refer to the article of invention.

It is the business of Art to imitate Nature, but not with a servile pencil; and to chuse those attitudes and

* Præbet egitur mihi quæso, inquit, ex istis virginibus formossissimas, dum pingo id, quod pollicitus sum vobis, ut mutum in simulacrum ex animali exemplo veritas transferatur.—Ille autem quinque delegit.—Neque enim putavit omnia, quæ quæreret ad venustatem, uno in corpore se reperire posse; ideo quod nihil simplici in genere omnibus ex partibus perfectum natura expolivit. Cic. Lib. 2. de Inv. cap. 1.

dispositions only, which are beautiful and engaging. With this view we must avoid all disagreeable prospects of Nature, which excite the ideas of abhorrence and disgust. For example, a painter would not find his account in exhibiting the resemblance of a dead carcase, half consumed by vermin, or of a swine wallowing in ordure, or of a beggar lousing himself on a dunghill, though these scenes should be painted never so naturally, and all the world must allow that the scenes were taken from Nature, because the merit of the imitation would be greatly over-balanced by the vile choice of the artist. There are nevertheless many scenes of horror, which please in the representation, from a certain interesting greatness, which we shall endeavor to explain, when we come to consider the sublime.

Were we to judge every production by the rigorous rules of Nature, we should reject the Iliad of Homer, the Æneid of Virgil, and every celebrated tragedy of antiquity and the present times, because there is no such thing in Nature as an Hector or Turnus talking in hexameter, or an Othello in blank verse: we should condemn the Hercules of Sophocles, and the Miser of Moliere, because we never knew a hero so strong as the one, or a wretch so sordid as the other. But if we consider Poetry as an elevation of natural dialogue, as a delightful vehicle for conveying the noblest sentiments of heroism and patriot virtue, to regale the senses with the sounds of musical expression, while the fancy is ravished with enchanting images, and the heart warmed to rapture and extacy, we must allow that Poetry is a perfection to which Nature would gladly aspire; and though it surpasses, it does not deviate from her, provided the characters are marked with propriety and sustained with genius. Characters therefore, both in Poetry and Painting, may

may be a little overcharged or exaggerated, without offering violence to Nature; nay, they must be exaggerated in order to be striking, and to preserve the idea of imitation, whence the reader and spectator derive in many instances their chief delight. If we meet a common acquaintance in the street, we see him without emotion; but should we chance to spy his portrait well executed, we are struck with pleasing admiration. In this case the pleasure arises entirely from the imitation. We every day hear unmoved the natives of Ireland and Scotland speaking their own dialects; but should an Englishman mimic either, we are apt to burst out into a loud laugh of applause, being surprised and tickled by the imitation alone, though at the same time we cannot but allow that the imitation is imperfect. We are more affected by reading Shakespeare's description of Dover Cliff, and Otway's picture of the Old Hag, than we should be, were we actually placed on the summit of the one, or met in reality with such a beldame as the other, because in reading these descriptions we refer to our own experience, and perceive with surprise the justness of the imitations. But if it is so close as to be mistaken for Nature, the pleasure then will cease, because the μίμησις or imitation no longer appears.

Aristotle says, that all Poetry and Music is imitation,* whether epic, tragic, or comic, whether vocal or instrumental, from the pipe or the lyre. He observes, that in man there is a propensity to imitate even from his infancy; that the first perceptions of the mind are acquired by imitation; and seems to think that the pleasure derived from imitation is the gratification of

* Ἐποποιΐα δὴ καὶ ἡ τῆς τραγωδίας ποίησις, ἔτι δὲ κωμωδία καὶ ἡ διθυραμβοποιητικὴ, καὶ τὴν αὐλητικὴν ἡ πλειστὴν κιθαριστικήν, πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ συνόλον.

an appetite implanted by Nature. We should rather think the pleasure it gives, arises from the mind's contemplating that excellency of art, which thus rivals Nature, and seems to vie with her in creating such a striking resemblance of her works. Thus the arts may be justly termed imitative even in the article of invention: for in forming a character, contriving an incident, and describing a scene, he must still keep Nature in view, and refer every particular of his invention to her standard; otherwise his production will be destitute of truth and probability, without which the beauties of imitation cannot subsist. It will be a monster of incongruity, such as Horace alludes to, in the beginning of his Epistle to the Pisos:

Humano capiti cervicem pictor equinam
Jungere si velit, & varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem, mulier formosa superne;
Spectatum admissi risum teneatis, amici?

Suppose a painter to a human head
Should join a horse's neck, and wildly spread
The various plumage of the feather'd kind
O'er limbs of different beasts absurdly join'd;
Or if he gave to view a beauteous maid
Above the waist with every charm array'd;
Should a foul fish her lower parts unfold,
Would you not laugh such pictures to behold?

The magazine of Nature supplies all those images, which compose the most beautiful imitations. This the artist examines occasionally, as he would consult a collection of masterly sketches; and selecting particulars for his purpose, mingles the ideas with a kind of enthusiasm, or τὸ θεῖον, which is that gift of Heaven we call Genius, and finally produces such a whole, as commands admiration and applause.

ESSAY XIV.

THE study of Polite Literature is generally supposed to include all the Liberal Arts of Poetry, Painting, Sculpture, Music, Eloquence, and Architecture. All these are founded on imitation; and all of them mutually assist and illustrate each other. But as Painting, Sculpture, Music, and Architecture, cannot be perfectly attained without long practice of manual operation, we shall distinguish them from Poetry and Eloquence, which depend entirely on the faculties of the mind; and on these last, as on the Arts, which immediately constitute the Belles Lettres, employ our attention in the present enquiry; or, if it should run to a greater length than we propose, it shall be confined to Poetry alone; a subject that comprehends, in its fullest extent, the province of Taste, or what is called Polite Literature; and differs essentially from Eloquence, both in its end and origin.

Poetry sprang from ease, and was consecrated to pleasure; whereas Eloquence arose from necessity, and aims at conviction. When we say Poetry sprang from ease, perhaps we ought to except that species of it, which owed its rise to inspiration and enthusiasm, and properly belonged to the culture of Religion. In the first ages of mankind, and even in the original state of Nature, the unlettered mind must have been struck with sublime conceptions, with admiration and awe, by those great phenomena, which, though every day repeated, can never be viewed without internal emotion. Those would break forth in exclamations expressive of the passion produced, whether surprise or gratitude, terror or exultation.

The rising, the apparent course, the setting, and seeming renovation of the sun; the revolution of light and darkness; the splendor, change, and circuit of the moon, and the canopy of Heaven, bespangled with stars, must have produced expressions of wonder and adoration. "O! glorious luminary! great eye of the world! source of that light which guides my steps! of that heat which warms me when chilled with cold! of that influence with cheers the face of Nature! whither dost thou retire every evening with the shades? Whence dost thou spring every morning with renovated lustre, and never fading glory? Art not thou the Ruler, the Creator, the God, of all that I behold? I adore thee, as thy child, thy slave, thy suppliant! I crave thy protection, and the continuance of thy goodness! Leave me not to perish with cold, or to wander solitary in utter darkness! Return, return, after thy wonted absence: drive before thee the gloomy clouds, that would obscure the face of Nature. The birds begin to warble, and every animal is filled with gladness at thy approach: even the trees, the herbs, and the flowers, seem to rejoice with fresher beauties, and send forth a grateful incense to thy power, whence their origin is derived!" A number of individuals, inspired with the same ideas, would join in these orisons, which would be accompanied with corresponding gesticulations of the body. They would be improved by practice, and grow regular from repetition The sounds and gestures would naturally fall into measured cadence. Thus the song and dance will be produced, and a system of worship being formed, the Muse would be consecrated to the purposes of religion.

Hence those forms of thanksgiving, and litanies of supplication, with which the religious rites of all nations, even the most barbarous, are at this day cele-

brated in every quarter of the known world. Indeed this is a circumstance in which all nations surprisingly agree, how much soever they may differ in every other article of laws, customs, manners, and religion. The ancient Egyptians celebrated the festivals of their god Apis with hymns and dances. The superstition of the Greeks, partly derived from the Egyptians, abounded with poetical ceremonies, such as chorusses and hymns, sung and danced at their apotheoses, sacrifices, games, and divinations. The Romans had their *carmen seculare*, and Salian priests, who on certain festivals sung and danced through the streets of Rome. The Israelites were famous for this kind of exultation: "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her, with timbrels and with dances, and Miriam answered them, "Sing ye to the Lord," &c.—"And David danced before the Lord with all his might."—The psalms composed by this monarch, the songs of Deborah and Isaiah, are farther confirmations of what we have advanced.

From the Phœnicians the Greeks borrowed the cursed Orthyan song, when they sacrificed their children to Diana. The Poetry of the Bards constituted great part of the religious ceremonies among the Gauls and Britons; and the carousals of the Goths were religious institutions, celebrated with songs of triumph. The Mahometan Dervise dances to the sound of the flute, and whirls himself round until he grows giddy, and falls into a trance. The Marabous compose hymns in praise of Allah. The Chinese celebrate their grand festivals with processions of idols, songs, and instrumental music. The Tartars, Samoiedes, Laplanders, Negroes, even the Caffres, called Hottentots, solemnize their worship, (such as it is) with songs and dancing; so that we may ven-

ture to say, Poetry is the universal vehicle, in which all nations have expressed their most sublime conceptions.

Poetry was in all appearance previous to any concerted plan of worship, and to every established system of legislation. When certain individuals, by dint of superior prowess or understanding, had acquired the veneration of their fellow savages, and erected themselves into divinities on the ignorance and superstition of mankind, then mythology took place, and such a swarm of deities arose, as produced a religion replete with the most shocking absurdities. Those whom their superior talents had deified, were found to be still actuated by the most brutal passions of human nature; and in all probability their votaries were glad to find such examples, to countenance their own vicious inclinations. Thus fornication, incest, rape, and even bestiality, were sanctified by the amours of Jupiter, Pan, Mars, Venus, and Apollo. Theft was patronized by Mercury; drunkenness by Bacchus; and cruelty by Diana. The same heroes and legislators, those who delivered their country, founded cities, established societies, invented useful arts, or contributed in any eminent degree to the security and happiness of their fellow creatures, were inspired by the same lusts and appetites which domineered among the inferior classes of mankind; therefore every vice incident to human nature was celebrated in the worship of one or other of these divinities; and every infirmity consecrated by public feast and solemn sacrifice. In these institutions the Poet bore a principal share. It was his genius that contrived the plan, that executed the form of worship, and recorded in verse the origin and adventures of their gods and demi-gods. Hence the impurities and horrors of certain rites; the groves of Paphos and Baal Peor; the orgies of Bacchus; the

human sacrifices to Moloch and Diana. Hence the theogony of Hesiod; the theology of Homer; and those innumerable maxims scattered through the ancient Poets, inviting mankind to gratify their sensual appetites, in imitation of the gods, who were certainly the best judges of happiness. It is well known, that Plato expelled Homer from his commonwealth, on account of the infamous characters, by which he has distinguished his deities; as well as for some depraved sentiments which he found diffused through the course of the Iliad and Odyssey. Cicero enters into the spirit of Plato, and exclaims in his first book "De Natura Deorum," *Nec multa absurdiora sunt ea, quæ, poetarum vocibus fusa, ipsa suavitate nocuerunt: qui, & ira inflammatos, & libidine furentes, induxerunt Deos, feceruntque ut eorum bella, pugnas, prælia, vulnera videremus: odia præterea, dissidia, discordias, ortus, interritus, querelas, lamentationes, effusas in omni intemperantiâ libidines, adulteria, vincula, cum humano genere concubitus, mortalesque ex immortali procreatos.* "Nor are those things much more absurd which, flowing from the Poet's tongue, have done mischief even by the sweetness of his expression. The Poets have introduced gods inflamed with anger and enraged with lust; and even produced before our eyes their wars, their wrangling, their duels, and their wounds. They have exposed besides, their antipathies, animosities, and dissentions; their origin and death; their complaints and lamentations; their appetites, indulged to all manner of excess, their adulteries, their fetters, their amorous commerce with the human species; and from immortal parents derived a mortal offspring."

As the festivals of the gods necessarily produced good cheer, which often carried to riot and debauchery, mirth of consequence prevailed; and this was always attended with buffoonery. Taunts and jokes, and

raillery and repartee, would necessarily ensue; and individuals would contend for the victory in wit and genius. These contests would in time be reduced to some regulations, for the entertainment of the people thus assembled, and some prize would be decreed to him who was judged to excel his rivals. The candidates for fame and profit being thus stimulated, would task their talents, and naturally recommend these alternate recriminations to the audience, by clothing them with a kind of poetical measure, which should bear a near resemblance to prose. Thus, as the solemn service of the day was composed in the most sublime species of Poetry, such as the ode or hymn, the subsequent altercation was carried on in Iambics, and gave rise to Satire. We are told by the Stagirite, that the highest species of Poetry was employed in celebrating great actions; but the humbler sort used in this kind of contention*; and that in the ages of antiquity there were some bards that professed Heroics, and some that pretended to Iambics only.

Οἱ μὲν ἡρωϊκῶν, οἱ δὲ ἰαμβων ποιηται.

To these rude beginnings we not only owe the birth of Satire, but likewise the origin of Dramatic Poetry. Tragedy herself, which afterwards attained to such dignity as to rival the Epic Muse, was at first no other than a trial of Crambo, or Iambics, between two peasants, and a goat was the prize, as Horace calls it, *vile certamen ob hircum*; "a mean contest for a he-goat." Hence the name τραγωδία, signifying the goat-song, from τράγος *hircus*, and ᾠδὴ *carmen*.

Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes satyros nudavit, & asper
Incolumi gravitate jocum tentavit, ea quod
Illecebris erat & gratâ novitate morandus
Spectator, functusque sacris, & potus & ex lex. Hor.

* Οἱ μὲν γὰρ σεμνοτεροι, τὰς καλὰς ἐμιμοῦντο πραξεις — οἱ δὲ εὐτελέστεροι, τὰς τῶν φαύλων, πρῶτον λόγους ποιοῦντες

The tragic bard, a goat his humble prize,
Bade satyrs naked and uncouth arise;
His muse severe, secure and undismay'd,
The rustic joke in solemn strain convey'd;
For novelty alone he knew could charm
A lawless crowd, with wine and feasting warm.

Satire then was originally a clownish dialogue in loose Iambics, so called, because the actors were disguised like satyrs, who not only recited the praises of Bacchus, or some other deity, but interspersed their hymns with sarcastic jokes and altercation. Of this kind is the *Cyclop* of Euripides, in which Ulysses is the principal actor. The Romans also had their *Atellanæ*, or interludes of the same nature, so called from the city of *Atella*, where they were first acted: but these were highly polished in comparison of the original entertainment, which was altogether rude and innocent. Indeed the *Cyclop* itself, though composed by the accomplished Euripides, abounds with such impurity, as ought not to appear on the stage of any civilized nation.

It is very remarkable that the *Atellanæ*, which were in effect tragi-comedies, grew into such esteem among the Romans, that the performers in these pieces enjoyed several privileges, which were refused to the ordinary actors. They were not obliged to unmask, like the other players, when their action was disagreeable to the audience. They were admitted into the army, and enjoyed the privileges of free citizens, without incurring that disgrace, which was affixed to the characters of other actors*. The poet Laberius, who was of equestrian order, being pressed by Julius Cæsar to act a part in his own performance, complied with

* Cum artem ludicram, scenamque totam probro ducerent; genus id hominum non modo honore civium reliquorum carere, sed etiam tribu moveri notatione censoria voluerunt.
Cic. apud S. Aug. de. Civit. Dei.

great reluctance, and complained of the dishonor he had incurred, in his prologue preserved by Macrobius, which is one of the most elegant morsels of antiquity.

Tragedy and Comedy flowed from the same fountain, though their streams were soon divided. The same entertainment which, under the name of *Tragedy*, was rudely exhibited by clowns, for the prize of a goat, near some rural altar of Bacchus, assumed the appellation of *Comedy*, when it was transferred into cities, and represented with a little more decorum in a cart or waggon, that strolled from street to street, as the name κωμῳδια implies, being derived from κώμη a street, and ᾠδὴ a poem. To this origin Horace alludes in these lines:

Dicitur & plaustris vexisse poemata Thespis,
Quæ canerent agerentque peruncti fæcibus ora.

Thespis, inventor of Dramatic art,
Convey'd his vagrant actors in a cart:
High o'er the crowd the mimic tribe appear'd,
And play'd and sung, with lees of wine besmear'd.

Thespis is called the inventor of the Dramatic Art, because he raised the subject from clownish altercation to the character and exploits of some hero: he improved the language and versification, and relieved the Chorus by the dialogue of two actors. This was the first advance towards that consummation of Genius and Art, which constitutes what is now called a perfect Tragedy. The next great improver was Æschylus, of whom the same critic says,

Post hunc personæ pallæque repertor honestæ
Æschylus, & modicis instravit pulpita tignis;
Et docuit magnumque loqui, nitique cothurno.

Then Æschylus a decent vizard us'd;
Built a low stage; the flowing robe diffus'd;
In language more sublime two actors rage,
And in the graceful buskin tread the stage.

The dialogue which Thespis introduced, was called the *Episode*, because it was an addition to the former subject, namely, the praises of Bacchus; so that now Tragedy consisted of two distinct parts, independent of each other; the old *Recitative*, which was the *Chorus*, sung in honor of the gods, and the *Episode*, which turned upon the adventures of some hero. This Episode being found very agreeable to the people, Æschylus, who lived about half a century after Thespis, still improved the drama, united the chorus to the episode, so as to make them both parts or members of one fable, multiplied the actors, contrived the stage, and introduced the decorations of the theatre; so that Sophocles, who succeeded Æschylus, had but one step to surmount, in order to bring the drama to perfection. Thus Tragedy was gradually detached from its original institution, which was entirely religious. The priests of Bacchus loudly complained of this innovation by means of the Episode, which was foreign to the intention of the Chorus; and hence arose the proverb of *Nihil ad Dionysium*, "nothing to the purpose." Plutarch himself mentions the Episode as a perversion of Tragedy, from the honor of the gods to the passions of men: but, notwithstanding all opposition, the new Tragedy succeeded to admiration; because it was found the most pleasing vehicle of conveying moral truths, of meliorating the heart, and extending the interests of humanity.

Comedy, according to Aristotle, is the younger sister of Tragedy. As the first originally turned upon the praises of the gods, the latter dwelt on the follies and vices of mankind. Such, we mean, was the scope of that species of Poetry which acquired the name of Comedy, in contradiction to the Tragic Muse: for in the beginning they were the same. The foundation

upon which Comedy was built, we have already explained to be the practice of satirical repartee or altercation, in which individuals exposed the follies and frailties of each other, on public occasions of worship and festivity.

The first regular plan of Comedy is said to have been the *Margites* of Homer, exposing the idleness and folly of a worthless character: but of this performance we have no remains. That division, which is termed the *Ancient Comedy*, belongs to the labors of Eupolis, Cratinus, and Aristophanes, who were contemporaries, and flourished at Athens about four hundred and thirty years before the Christian æra. Such was the licence of the Muse at this period, that, far from lashing vice in general characters, she boldly exhibited the exact portrait of every individual, who had rendered himself remarkable or notorious by his crimes, folly, or debauchery. She assumed every circumstance of his external appearance, his very attire, air, manner, and even his name: according to the observation of Horace,

——Poetæ
——quorum Comœdia prisca virorum est:
Si quis erat dignus describi, quod malus, aut fur,
Quod mœchus foret, aut sicarius, aut alioqui
Famosus, multa cum libertate notabant.

The Comic Poets, in its earliest age,
Who formed the manners of the Grecian stage—
Was there a villain who might justly claim
A better right of being damn'd to fame,
Rake, cut-throat, thief, whatever was his crime,
They boldly stigmatiz'd the wretch in rhyme.

Eupolis is said to have satirized Alcibiades in this manner, and to have fallen a sacrifice to the resentment of that powerful Athenian: but others say he was drowned in the Helespont, during a war against

the Lacedemonians; and that, in consequence of this accident, the Athenians passed a decree, that no Poet should ever bear arms.

The Comedies of Cratinus are recommended by Quintilian for their eloquence; and Plutarch tells us, that even Pericles himself could not escape the censure of this Poet.

Aristophanes, of whom there are eleven Comedies still extant, enjoyed such a pre-eminence of reputation, that the Athenians by a public decree honored him with a crown made of a consecrated olive-tree, which grew in the citadel, for his care and success in detecting and exposing the vices of those who governed the commonwealth. Yet this Poet, whether impelled by mere wantonness of genius, or actuated by malice and envy, could not refrain from employing the shafts of his ridicule against Socrates, the most venerable character of Pagan antiquity. In the Comedy of the Clouds, this virtuous Philosopher was exhibited on the stage under his own name, in a cloak exactly resembling that which Socrates wore, in a mask modelled from his features, disputing publicly on the nature of right and wrong. This was undoubtedly an instance of the most flagrant licentiousness; and what renders it the more extraordinary, the audience received it with great applause, even while Socrates himself sat publicly in the theatre. The truth is, the Athenians were so fond of ridicule, that they relished it even when employed against the gods themselves, some of whose characters were very roughly handled by Aristophanes and his rivals in reputation.

We might here draw a parallel between the inhabitants of Athens and the natives of England, in point of constitution, genius, and disposition. Athens was a free state like England, that piqued itself upon the

influence of the democracy. Like England, its wealth and strength depended upon its maritime power, and it generally acted as umpire in the disputes that arose among its neighbors. The people of Athens, like those of England, were remarkably ingenious, and made great progress in the Arts and Sciences. They excelled in Poetry, History, Philosophy, Mechanics, and Manufactures; they were acute, discerning, disputatious, fickle, wavering, rash, and combustible, and, above all other nations in Europe, addicted to ridicule; a character which the English inherit in a very remarkable degree.

If we may judge from the writings of Aristophanes, his chief aim was to gratify the spleen and excite the mirth of his audience; of an audience too, that would seem to have been uninformed by Taste, and altogether ignorant of decorum; for his pieces are replete with the most extravagant absurdities, virulent slander, impiety, impurities, and low buffoonery. The Comic Muse, not contented with being allowed to make free with the gods and philosophers, applied her scourge so severely to the magistrates of the commonwealth, that it was thought proper to restrain her within bounds by a law, enacting, that no person should be stigmatised under his real name; and thus the Chorus was silenced. In order to elude the penalty of this law, and gratify the taste of the people, the Poets began to substitute fictitious names, under which they exhibited particular characters in such lively colors, that the resemblance could not possibly be mistaken or overlooked. This practice gave rise to what is called the *Middle Comedy*, which was but of short duration: for the legislature, perceiving that the first law had not removed the grievance, against which it was provided, issued a second ordinance, forbidding, under severe penalties, any real or family occurences to be represented. This restriction was the immediate

cause of improving Comedy into a general mirror, held forth to reflect the various follies and foibles incident to Human Nature; a species of writing called the *New Comedy*, introduced by Diphilus and Menander, of whose works nothing but a few fragments remain.

ESSAY XV.

HAVING communicated our sentiments touching the origin of Poetry, by tracing Tragedy and Comedy to their common source, we shall now endeavour to point out the criteria, by which Poetry is distinguished from every other species of writing. In common with other arts, such as Statuary and Painting, it comprehends imitation, invention, composition and enthusiasm. Imitation is indeed the basis of all the liberal arts: invention and enthusiasm constitute Genius, in whatever manner it may be displayed. Eloquence of all sorts admits of Enthusiasm. Tully says, an orator should be *vehemens ut procella, excitatus ut torrens, incensus ut fulmen; tonat, fulgurat, et rapidis Eloquentiæ fluctibus cuncta proruit et proturbat.* "Violent as a tempest, impetuous as a torrent, and glowing intense like the red bolt of heaven, he thunders, lightens, overthrows, and bears down all before him, by the irresistible tide of Eloquence." This is the *mens divinior atque os magna sonaturum* of Horace. This is the talent,

> ——*Meum qui pectus inaniter angit,*
> *Irritat, mulcet, falsis terroribus implet,*
> *Ut magus.*

With passions not my own who fires my heart;
Who with unreal terrors fills my breast,
As with a magic influence possess'd.

We are told, that Michael Angelo Buonaroti used to work at his statues in a fit of enthusiasm, during which he made the fragments of the stone fly about him with surprising violence. The celebrated Lully, being one day blamed for setting nothing to music but the languid verses of Quinault, was animated with the reproach, and running in a fit of enthusiasm to his harpsichord, sung in recitative, and accompanied four pathetic lines from the Iphigenia of Racine with such expression, as filled the hearers with astonishment and horror.

Though Versification be one of the criteria that distinguish Poetry from Prose, yet it is not the sole mark of distinction. Were the Histories of Polybius and Livy simply turned into verse, they would not become Poems; because they would be destitute of those figures, embellishments, and flights of imagination, which display the Poet's Art and Invention. On the other hand, we have as many productions that justly lay claim to the title of Poetry, without having the advantage of versification; witness the Psalms of David, the Song of Solomon, with many beautiful hymns, descriptions, and rhapsodies, to be found in different parts of the Old Testament; some of them the immediate production of divine inspiration: witness the Celtic fragments, which have lately appeared in the English language, and are certainly replete with poetical merit. But though good versification alone will not constitute Poetry, bad versification alone will certainly degrade and render disgustful the sublimest sentiments and finest flowers of imagination. This humiliating power of

bad verse appears in many translations of the ancient poets; in Ogilby's Homer, Trapp's Virgil, and frequently in Creech's Horace. This last indeed is not wholly devoid of spirit, but it seldom rises above mediocrity; and as Horace says,

——Mediocribus esse poetis
Non homines, non Di, non concessere columnæ.
But God and man and letter'd post denies
That Poets ever are of middling size.

How is that beautiful Ode, beginning with "*Justum & tenacem propositi virum*" chilled and tamed by the following translation:

He who by principle is sway'd,
In truth and justice still the same,
Is neither of the crowd afraid,
Tho' civil broils the state inflame;
Nor to a haughty tyrant's frown will stoop,
Nor to a raging storm, when all the winds are up.
Should Nature with convulsions shake,
Struck with the fiery bolts of Jove,
The final doom and dreadful crack
Cannot his constant courage move.

That long Alexandrine—"Nor to a raging storm, when all the winds are up," is drawling, feeble, swoln with a pleonasm or tautology, as well as deficient in the rhyme; and as for "the dreadful crack" in the next stanza, instead of exciting terror, it conveys a low and ludicrous idea. How much more elegant and energetic is this paraphrase of the same Ode, inserted in one of the volumes of Hume's History of England:

The man whose mind, on virtue bent,
Pursues some greatly good intent
With undiverted aim,
Serene beholds the angry crowd;
Nor can their clamours fierce and loud
His stubborn honour tame.
Nor the proud tyrant's fiercest threat,
Nor storms that from their dark retreat

The lawless surges wake;
Nor Jove's dread bolt that shakes he pole
The firmer purpose of his soul
With all its power can shake.
Should Nature's frame in ruins fall,
And Chaos o'er the sinking ball
Resume primæval sway,
His courage Chance and Fate defies,
Nor feels the wreck of earth and skies
Obstruct its destin'd way.

If poetry exists independent of versification, it will naturally be asked, how then is it to be distinguished? Undoubtedly by its own peculiar expression: it has a language of its own, which speaks so feelingly to the heart, and so pleasingly to the imagination, that its meaning cannot possibly be misunderstood by any person of delicate sensations. It is a species of painting with words, in which the figures are happily conceived, ingeniously arranged, affectingly expressed, and recommended with all the warmth and harmony of colouring: it consists of imagery, description, metaphors, similes, and sentiments, adapted with propriety to the subject, so contrived and executed as to sooth the ear, surprise and delight the fancy, mend and melt the heart, elevate the mind, and please the understanding. According to Flaccus:

Aut prodesse volunt, aut delectare poetæ;
Aut simul & jucunda & idonea dicere vitæ.
Poets would profit or delight mankind,
And with th' amusing show th' instructive join'd.
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo.
Profit and pleasure mingle thus with art
To sooth the fancy and improve the heart.—

Trophies and figures are likewise liberally used in Rhetoric: and some of the most celebrated orators have owned themselves much indebted to the Poets.

Theophrastus expressly recommends the Poets for this purpose. From their source the spirit and energy, the pathetic, the sublime, and the beautiful are derived*. But these figures must be more sparingly used in Rhetoric than in Poetry, and even then mingled with argumentation, and a detail of facts altogether different from poetical narration. The Poet, instead of simply relating the incident, strikes off a glowing picture of the scene, and exhibits it in the most lively colours to the eye of the imagination. "It is reported that Homer was blind (says Tully in his Tusculan Questions), yet his Poetry is no other than painting. What country, what climate, what ideas, battles, commotions, and contests of men, as well as of wild beasts, has he not painted in such a manner as to bring before our eyes those very scenes, which he himself could not behold†!" We cannot therefore subscribe to the opinion of some ingenious critics, who have blamed Mr. Pope for deviating in some instances from the simplicity of Homer, in his translation of the Iliad and Odyssey. For example, the Grecian bard says simply, the sun rose; and his translator gives us a beautiful picture of the sun rising. Homer mentions a person who played upon the lyre: the translator sets him before us warbling to the silver strings. If this be a deviation, it is at the same time an improvement. Homer himself, as Cicero observes above, is full of this kind of painting, and particularly fond of description, even in situations where the action seems to require haste. Neptune, observing

* Namque ab his (scilicet poetis) et in rebus spiritus, et in verbis sublimitas, et in affectibus motus omnis, et in personis decor petitur. QUINTILIAN, l. x.

† Quæ regio, quæ ora, quæ species formæ, quæ pugna, qui malus hominum, qui ferarum, non ita expictus est, ut quæ ipse non viderit, nos ut videremus, effecerit!

from Samothrace the discomfiture of the Grecians before Troy, flies to their assistance, and might have been wafted thither in half a line: but the bard describes him, first, descending the mountain on which he sat; secondly, striding towards his palace at Ægæ, and yoking his horses; thirdly, he describes him putting on his armour; and lastly, ascending his car, and driving along the surface of the sea. Far from being disgusted by these delays, we are delighted with the particulars of the description. Nothing can be more sublime than the circumstance of the mountain's trembling beneath the footsteps of an immortal:

—— Τρέμε δ' ὕλη μακοὰ καὶ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.

But his passage to the Grecian fleet is altogether transporting.

Βῆ δ' ἐλάαν ἐπὶ κύματ' &c.

He mounts the car, the golden scourge applies,
He sits superior, and the chariot flies;
His whirling wheels the glassy surface sweep:
Th' enormous monsters, rolling o'er the deep,
Gambol around him on the watery way,
And heavy whales in awkward measures play;
The sea subsiding spreads a level plain,
Exults and crowns the monarch of the main;
The parting waves before his coursers fly;
The wand'ring waters leave his axle dry.—

With great veneration for the memory of Mr. Pope, we cannot help objecting to some lines of this translation. We have no idea of the sea's exulting and crowning Neptune, after it had subsided into a level plain. There is no such image in the original. Homer says, the whales exulted, and knew or owned their king; and that the sea parted with joy: γηθοσύνη δὲ θαλάσσα διέρραιο. Neither is there a word of the wandering waters: we therefore think the lines might be thus altered to advantage.

They knew and own'd the monarch of the main:
The sea subsiding spreads a level plain:
The curling waves before his coursers fly;
The parting surface leaves his brazen axle dry.

Besides the metaphors, similes, and allusions of Poetry, there is an infinite variety of tropes, or turns of expression, occasionally disseminated through works of Genius, which serve to animate the whole, and distinguish the glowing effusions of real inspiration from the cold efforts of mere science. These tropes consist of a certain happy choice and arrangement of words, by which ideas are artfully disclosed in a great variety of attitudes; of epithets, and compound epithets; of sounds collected in order to echo the sense conveyed; of apostrophes; and above all, the enchanting use of the prosopopœia, which is a kind of magic, by which the Poet gives life and motion to every inanimate part of Nature. Homer, describing the wrath of Agamemnon, in the first book of the Iliad, strikes off a glowing image in two words:

——ὅσσε δ' οἱ πυρὶ λαμπετόωντι ἐἰκτην.

—And from his eye-balls *flash'd the living fire*.

This indeed is a figure, which has been copied by Virgil, and almost all the Poets of every age—*oculis* micat *acribus ignis*—ignescunt iræ: *auris dolor ossibus* ardet. Milton describing Satan in Hell, says,

With head uplift above the wave, and eye
That *sparkling blaz'd!*

——He spake: and to confirm his words outflew
Millions of flaming swords, drawn from the thighs
Of mighty cherubim. The sudden *blaze*
Far round *illumin'd* Hell—

There are certain words in every language particularly adapted to the poetical expression; some from the image or idea they convey to the imagination; and some from the effect they have upon the ear.

The first are truly *figurative*; the others may be called *emphatical*.—Rollin observes, that Virgil has upon many occasions poetized (if we may be allowed the expression) a whole sentence by means of the same word, which is *pendere*.

Ite meæ, felix quondam pecus, ite capellæ.
Non ego vos posthac viridi projectus in antro,
Dumosa pendere procul de rupe videbo.

At ease reclin'd beneath the verdant shade,
No more shall I behold my happy flock
Aloft *hang* brouzing on the tufted rock.

Here the word *pendere* wonderfully improves the landscape, and renders the whole passage beautifully picturesque. The same figurative verb we meet with in many different parts of the Æneid.

Hi summo in fluctu pendent, *his unda* dehiscens
Terram inter fluctus aperit.

These on the mountain billow *hung*; to those
The *yawning waves* the yellow sand disclose.

In this instance, the words *pendent* and *dehiscens*, *hung* and *yawning*, are equally poetical. Addison seems to have had this passage in his eye, when he wrote his Hymn, which is inserted in the Spectator:

—For though in dreadful worlds we *hung*,
High on the broken wave.

And in another piece of a like nature, in the same collection:

Thy Providence my life sustain'd
And all my wants redress'd,
When in the silent womb I lay,
And *hung* upon the breast.

Shakspeare, in his admired description of Dover cliff, uses the same expression:

—half way down
Hangs one that gathers samphire, dreadful trade!

Nothing can be more beautiful than the following picture, in which Milton has introduced the same expressive tint:

—he, on his side
Leaning half rais'd, with looks of cordial love
Hung over her enamour'd——

We shall give one example more from Virgil, to show in what a variety of scenes it may appear with propriety and effect. In describing the progress of Dido's passion for Æneas, the Poet says,

Iliacos iterum demens audire labores
Exposcit, pendetque *iterum narrantis ab ore*.
The woes of Troy once more she begg'd to hear;
Once more the mournful tale employ'd his tongue,
While in fond rapture on his lips she *hung*.

The reader will perceive in all these instances that no other word could be substituted with equal energy; indeed no other word could be used without degrading the sense, and defacing the image.

There are many other verbs of poetical import fetched from Nature, and from Art, which the Poet uses to advantage both in a literal and metaphorical sense; and these have been always translated for the same purpose from one language to another; such as *quasso, concutio, cio, suscito, lenio, sævio, mano, fluo, ardeo, mico, aro*, to shake, to wake, to rouse, to sooth, to rage, to flow, to shine or blaze, to plough.—Quasantia *tectum limina Æneas, casu* concussus *acerbo*—*Ære* ciere *viros, Martemque accendere cantu*—*Æneas acuit Martem & se* suscitat *ira*—*Impium* lenite *clamorim*. Lenibant *curas*—*Ne* sævi *magna sacerdos*—*Sudor ad imos* manabat *solos*—*Suspensæque diu lachrymæ* fluxere *per ora*—*Juvenali* ardebat *amore*—Micat *æreus ensis*—*Nullum maris æquor* arandum, It will be unnecessary to insert examples of the same nature from the English poets.

The words we term *emphatical*, are such as by their sound express the sense they are intended to convey; and with these the Greek abounds, above all other languages, not only from its natural copiousness, flexibility, and significance, but also from the variety of its dialects, which enables a writer to vary his terminations occasionally as the nature of the subject requires, without offending the most delicate ear, or incurring the imputation of adopting vulgar provincial expressions. Every smatterer in Greek can repeat

Βῆ δ' ἀκέων παρὰ θῖνα πολυφλοισβοῖο θαλάσσης,

in which the two last words wonderfully echo to the sense, conveying the idea of the sea dashing on the shore. How much more significant in sound than that beautiful image of Shakspeare—

"The sea that on th' unnumber'd pebbles beats."

And yet, if we consider the strictness of propriety, this last expression would seem to have been selected on purpose to concur with the other circumstances, which are brought together to ascertain the vast height of Dover cliff: for the poet adds, "cannot be heard "so high." The place where Gloster stood was so high above the surface of the sea, that the φλοίσβος, or *dashing*, could not be heard; and therefore an enthusiastic admirer of Shakspeare might with some plausibility affirm, the poet had chosen an expression in which that sound is not at all conveyed.

In the very same page of Homer's Iliad, we meet with two other striking instances of the same sort of beauty. Apollo, incensed at the insults his priest had sustained, descends from the top of Olympus, with his bow and quiver rattling on his shoulder as he moved along:

Ἕκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων.

Here the sound of the word Ἔκλαγξαν admirably expresses the clanking of armour; as the third line after this surprisingly imitates the twanging of a bow.

Δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.

In shrill-ton'd murmurs sung the twanging bow.

Many beauties of the same kind are scattered through Homer, Pindar, and Theocritus, such as the βομβῆσα μελίσσα, *susurrans apicula*; the ἄδυ ψιθύρισμα, *dulcem susurrum*; and the μελισσόδιαι for the sighing of the pine.

The Latin language teems with sounds adapted to every situation, and the English is not destitute of this significant energy. We have the *cooing* turtle, the *sighing* reed, the *warbling* rivulet, the *sliding* stream, the *whispering* breeze, the glance, the gleam, the flash, the *bickering* flame, the *dashing* wave, the *gushing* spring, the *howling* blast, the *rattling* storm, the *pattering* shower, the *crimp* earth, the *mouldering* tower, the *twanging* bow-string, the *clanging* arms, the *clanking* chains, the *twinkling* stars, the *tinkling* chords, the *trickling* drops, the *twittering* swallow, the *cawing* rook, the *screeching* owl; and a thousand other words and epithets wonderfully suited to the sense they imply.

Among the select passages of poetry which we shall insert by way of illustration, the reader will find instances of all the different tropes and figures, which the best authors have adopted in the variety of their poetical works, as well as of the apostrophe, abrupt transition, repetition, and prosopopœia.

In the mean time it will be necessary still further to analyse those principles, which constitute the essence of poetical merit; to display those delightful

parterres, that teem with the fairest flowers of imagination, and distinguish between the gaudy offspring of a cold insipid fancy, and the glowing progeny, diffusing sweets, produced and invigorated by the sun of Genius.

ESSAY XVI.

OF all the implements of Poetry the metaphor is the most generally and successfully used, and indeed may be termed the Muse's caduceus, by the power of which she enchants all nature. The metaphor is a shorter simile, or rather a kind of magical coat, by which the same idea assumes a thousand different appearances. Thus the word *plough*, which originally belongs to agriculture, being metaphorically used, represents the motion of a ship at sea, and the effects of old age upon the human countenance—

—Plough'd the bosom of the deep—
And Time had plough'd his venerable front.

Almost every verb, noun substantive, or term of art in any language, may be in this manner applied to a variety of subjects with admirable effect; but the danger is in sowing metaphors too thick, so as to distract the imagination of the reader, and incur the imputation of deserting Nature, in order to hunt after conceits. Every day produces poems of all kinds so inflated with metaphor, that they may be compared to the gaudy bubbles blown up from a solution of soap. Longinus is of opinion, that a multitude of metaphors is never excusable, except in those cases when the passions are roused, and like a winter torrent, rush down impetuous, sweeping them with

collective force along. He brings an instance of the following quotation from Demosthenes. "Men (says he) profligates, miscreants, and flatterers, who having severally preyed upon the bowels of their country, at length betrayed her liberty, first to Philip, and now again to Alexander; who, placing the chief felicity of life in the indulgence of infamous lusts and appetites, overturned in the dust that freedom and independence, which was the chief aim and end of all our worthy ancestors—*."

Aristotle and Theophrastus seem to think it is rather too bold and hazardous to use metaphors so freely, without interposing some mitigating phrase; such as, "if I may be allowed the expression," or some equivalent excuse. At the same time, Longinus finds fault with Plato for hazarding some metaphors, which indeed appear to be equally affected and extravagant, when he says, "the government "of a state should not resemble a bowl of hot fer- "menting wine, but a cool and moderate beverage, "*chastised by the sober deity*"—a metaphor that signifies nothing more than "mixed or lowered with "water." Demetrius Phalereus justly observes, that though a judicious use of metaphors wonderfully raises, sublimes, and adorns oratory or elocution; yet they should seem to flow naturally from the subject; and too great a redundancy of them inflates the discourse to a mere rhapsody. The same observation will hold in Poetry; and the more liberal or sparing use of them will depend in a great measure on the nature of the subject.

* Ἄνθρωποι, φησι, μιαροὶ, καὶ ἀλάστορες, καὶ κόλακες, ἠκρωτηριασμένοι τὰς ἑαυτῶν ἕκαστοι πατρίδας, τὴν ἐλευθερίαν προπεπωκότες, πρότερον Φιλίππῳ, νῦν δ' Ἀλεξάνδρῳ, τῇ γαστρὶ μεμδωνῖες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν, τὴν δ' ἐλευθερίαν, καὶ τὸ μηδένα ἔχειν δεσπότην αὐτῶν, ἃ τοῖς προγόνοις, Ἕλλησιν ὅροι τῶν ἀλαθῶν ἦσαν καὶ κανόνες, &c. &c.

Passion itself is very figurative, and often bursts out into metaphors; but in touching the pathos, the poet must be perfectly well acquainted with the emotions of the human soul, and carefully distinguish between those metaphors, which rise glowing from the heart, and those cold conceits, which are engendered in the fancy. Should one of these last unfortunately intervene, it will be apt to destroy the whole effect of the most pathetical incident or situation. Indeed it requires the most delicate taste, and a consummate knowledge of propriety, to employ metaphors in such a manner, as to avoid what the ancients called the τὸ ψυχρὸν the *frigid* or false sublime. Instances of this kind were frequent even among the correct ancients. Sappho herself is blamed for using the hyperbole λευκοτέροι χιόνος *whiter than snow*. Demetrius is so nice as to be disgusted at the simile of *swift as wind*; though, in speaking of a race-horse, we know from experience that this is not even a hyperbole. He would have had more reason to censure that kind of metaphor, which Aristotle styles καθ' ἐνέργειαν, exhibiting things inanimate as endued with sense and reason; such as that of the sharp-pointed arrow *eager* to take wing among the crowd. "Ὁ' ξυβιλὴς καθ' ὅμιλον ἐπιπλέσθαι "μενεαίνων." Not but that in descriptive poetry this figure is often allowed and admired. The *cruel* sword, the *ruthless* dagger, the *ruffian* blast, are epithets which frequently occur. The *faithful* bosom of the earth, the *joyous* boughs, the trees that *admire their images* reflected in the stream, and many other examples of this kind, are found disseminated through the works of our best modern poets: yet still they must be sheltered under the privilege of the *poetica licentia*; and, except in poetry, they would give offence.

More chaste metaphors are freely used in all kinds of writing; more sparingly in History; and more abundantly in Rhetoric: we have seen that Plato indulges in them even to excess. The orations of Demosthenes are animated, and even inflamed with metaphors, some of them so bold as even to entail upon him the censure of the critics. Τότε τῷ Πυθωνι τῷ ῥητορι ῥεούσῃ καθ' ὑμῶν.—"then I did not yield to Py-"thon the orator, when he *overflowed* you with a "tide of eloquence." Cicero is still more liberal in the use of them; he ransacks all nature, and pours forth a redundancy of figures, even with a lavish hand. Even the chaste Xenphoon, who generally illustrates his subject by way of simile, sometimes ventures to produce an expressive metaphor, such as part of the phalanx *fluctuated* in the march; and indeed nothing can be more significant than this word ἐξεκύμηνε, to represent a body of men staggered, and on the point of giving way. Armstrong has used the word *fluctuate* with admirable efficacy, in his philosophical poem intituled *the Art of Preserving Health.*

O! when the growling winds contend, and all
The sounding forest *fluctuates* in the storm,
To sink in warm repose, and hear the din
Howl o'er the steady battlements——

The word *fluctuate* on this occasion not only exhibits an idea of struggling, but also echoes to the sense like the ἔφριξεν δὲ μαχὴ of Homer; which, by the bye, it is impossible to render into English: for the verb φρίσσω signifies not only to stand erect like prickles, as a grove of lances, but also to make a noise like the crashing of armour, the hissing of javelins, and the splinters of spears.

Over and above an excess of figures, a young author is apt to run into a confusion of mixed metaphors, which leave the sense disjointed, and distract the imagination: Shakspeare himself is often guilty

of these irregularities. The soliloquy in Hamlet, which we have so often heard extolled in terms of admiration, is, in our opinion, a heap of absurdities, whether we consider the situation, the sentiment, the argumentation, or the poetry. Hamlet is informed by the ghost, that his father was murdered, and therefore he is tempted to murder himself, even after he had promised to take vengeance on the usurper, and expressed the utmost eagerness to achieve this enterprise. It does not appear that he had the least reason to wish for death; but every motive, which may be supposed to influence the mind of a young prince, concurred to render life desirable—revenge towards the usurper; love for the fair Ophelia; and the ambition of reigning. Besides, when he had an opportunity of dying without being accessary to his own death; when he had nothing to do but, in obedience to his uncle's command, to allow himself to be conveyed quietly to England, where he was sure of suffering death; instead of amusing himself with meditations on mortality, he very wisely consulted the means of self-preservation, turned the tables upon his attendants, and returned to Denmark. But granting him to have been reduced to the lowest state of despondence, surrounded with nothing but horror and despair, sick of this life, and eager to tempt futurity, we shall see how far he argues like a philosopher.

In order to support this general charge against an author so universally held in veneration, whose very errors have helped to sanctify his character among the multitude, we will descend to particulars, and analyse this famous soliloquy.

Hamlet, having assumed the disguise of madness, as a cloak under which he might the more effectually revenge his father's death upon the murderer and usurper, appears alone upon the stage in a pen-

sive and melancholy attitude, and communes with himself in these words:

To be, or not to be? That is the question.
Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing, end them?—To die—to sleep—
No more; and by a sleep, to say, we end
The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wish'd.—To die—to sleep—
To sleep! perchance to dream; ay, there's the rub—
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause.——There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his *quietus* make
With a bare bodkin? Who would fardles bear,
To groan and sweat under a weary life,
But that the dread of something after death
(That undiscover'd country, from whose bourne
No traveller returns) puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of.
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn away,
And lose the name of action.

We have already observed that there is not any apparent circumstance in the fate or situation of Hamlet, that should prompt him to harbour one thought of self-murder; and therefore these expressions of despair imply an impropriety in point of character. But supposing his condition was truly desperate, and he saw no possibility of repose but in the uncertain harbour of death, let us see in what manner he argues

on that subject. The question is, "To be, or not to be;" to die by my own hand, or live and suffer the miseries of life. He proceeds to explain the alternative in these terms, "Whether 'tis nobler in the mind to suffer, or endure the frowns of fortune, or to take arms, and by opposing, end them." Here he deviates from his first proposition, and death is no longer the question. The only doubt is, whether he will stoop to misfortune, or exert his faculties in order to surmount it. This surely is the obvious meaning, and indeed the only meaning that can be implied in these words,

> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles,
> And by opposing, end them.

He now drops this idea, and reverts to his reasoning on death, in the course of which he owns himself deterred from suicide by the thoughts of what may follow death;

> ——the dread of something after death
> (That undiscover'd country, from whose bourne
> No traveller returns.)

This might be a good argument in a Heathen or Pagan, and such indeed Hamlet really was; but Shakspeare has already represented him as a good Catholic, who must have been acquainted with the truths of revealed religion, and says expressly in this very play,

> ——had not the Everlasting fix'd
> His canon 'gainst self-murder.

Moreover, he had just been conversing with his father's spirit, piping hot from purgatory, which we presume is not within the *bourne* of this world. The dread of what may happen after death (says he)

Makes us rather bear those *ills* we have,
Than fly to *others* that we know not of.

This declaration at least implies some knowledge of the other world, and expressly asserts, that there must be *ills* in that world, though what kind of *ills* they are, we do not know. The argument therefore may be reduced to this lemma: this world abounds with *ills* which I feel: the other world abounds with *ills*, the nature of which I do not know; therefore, I will rather bear those *ills* I have "than fly to *others* which I know not of:" a deduction amounting to a certainty, with respect to the only circumstance that could create a doubt, namely, whether in death he should rest from his misery; and if he was certain there were evils in the next world, as well as in this, he had no room to reason at all about the matter. What alone could justify his thinking on this subject, would have been the hope of flying from the ills of this world, without encountering any *others* in the next.

Nor is Hamlet more accurate in the following reflection:

Thus conscience does make cowards of us all.

A bad conscience will make us cowards, but a good conscience will make us brave. It does not appear that any thing lay heavy on his conscience; and from the premises we cannot help inferring, that conscience in this case was entirely out of the question. Hamlet was deterred from suicide by a full conviction, that in flying from one sea of troubles which he did know, he should fall into *another* which he did not know.

His whole chain of reasoning, therefore, seems inconsistent and incongruous. "I am doubtful whether I should live, or do violence upon my own life: for I know not whether it is more honourable to bear misfortune patiently, than to exert myself

in opposing misfortune, and by opposing, end it." Let us throw it into the form of a syllogism, it will stand thus; "I am oppressed with ills: I know not whether it is more honourable to bear those ills patiently, or to end them by taking arms against them; *ergo*, I am doubtful whether I should slay myself or live. To die, is no more than to sleep; and to *say* that by a sleep we end the heart-ach, &c. "'tis a consummation devoutly to be wish'd." Now, to say it, was of no consequence unless it had been true. "I am afraid of the dreams that may happen in that sleep of death; and I choose rather to bear those ills I have in this life, than fly to *other ills* in that undiscovered country, from whose bourne no traveller ever returns. I have ills that are almost insupportable in this life. I know not what is in the next, because it is an undiscovered country: *ergo*, I'd rather bear those ills I have, than fly to others which I know not of." Here the conclusion is by no means warranted by the premises. "I am sore afflicted in this life; but I will rather bear the afflictions of this life, than plunge myself in the afflictions of another life: *ergo*, conscience makes cowards of us all." But this conclusion would justify the logician in saying, *negatur consequens*; for it is entirely detached both from the major and minor proposition.

This Soliloquy is not less exceptionable in the propriety of expression, than in the chain of argumentation.—"To die—to sleep—no more," contains an ambiguity, which all the art of punctuation cannot remove; for it may signify that "to die, is to sleep no more; or the expression—"no more," may be considered as an abrupt apostrophe in thinking, as if he meant to say—"no more of that reflection."

"Ay, there's the rub"—is a vulgarism beneath

the dignity of Hamlet's character, and the words that follow leave the sense imperfect;

> For in that sleep of death what dreams may come,
> When we have shuffled off this mortal coil,
> Must give us pause.

Not the dreams that might come, but the fear of what dreams might come, occasioned the pause or hesitation. *Respect* in the same line may be allowed to pass for consideration: but

> Th' oppressor's, wrong, the proud man's contumely,

according to the invariable acception of the words *wrong* and *contumely*, can signify nothing but the wrongs sustained by the oppressor, and the contumely or abuse thrown upon the proud man; though it is plain that Shakspeare used them in a different sense: neither is the word *spurn* a substantive! yet as such he has inserted it in these lines:

> The insolence of office, and the spurns
> That patient merit of th' unworthy takes.

If we consider the metaphors of the Soliloquy, we shall find them jumbled together in a strange confusion.

If the metaphors were reduced to painting, we should find it a very difficult task, if not altogether impracticable, to represent with any propriety outrageous Fortune using her slings and arrows, between which indeed there is no sort of analogy in Nature. Neither can any figure be more ridiculously absurd than that of a man taking arms against a sea, exclusive of the incongruous medley of slings, arrows, and seas, justled within the compass of one reflection. What follows is a strange rhapsody of broken images, of sleeping, dreaming, and shifting off a *coil*, which last conveys no idea, that can be represented on canvass. A man may be exhibited shuffling off his garments or his chains: but how

he should shuffle off a *coil*, which is another term for noise and tumult, we cannot comprehend. Then we have "long-lived Calamity," and "Time armed with whips and scorns;" and patient "Merit spurned at by Unworthiness;" and "Misery with a bare bodkin going to make his own *quietus*," which at best is but a mean metaphor. These are followed by Figures "sweating under fardles of burdens," "puzzled with doubts," "shaking with fears," and "flying from evils." Finally we see "Resolution sicklied o'er with pale thought," a conception like that of representing health by sickness; and a "current of pith turned away, so as to lose the name of action," which is both an error in fancy, and a solecism in sense. In a word, this Soliloquy may be compared to the *Ægri somnia*, and the *Tabula, cujus vanæ fingentur species*.

But while we censure the chaos of broken, incongruous metaphors, we ought also to caution the young Poet against the opposite extreme of pursuing a metaphor, until the spirit is quite exhausted in a succession of cold conceits; such as we see in the following letter, said to be sent by Tamerlane to the Turkish Emperor Bajazat. "Where is the monarch "that dares oppose our arms? Where is the potentate who doth not glory in being numbered among "our vassals? As for thee, descended from a Turcoman mariner, since the vessel of thy unbounded ambition hath been wrecked in the gulph of thy self-love, it would be proper that thou shouldest furl "the sails of thy temerity, and cast the anchor of "repentance in the port of sincerity and justice, "which is the harbour of safety; lest the tempest of "our vengeance make thee perish in the sea of that "punishment thou hast deserved."

But if these laboured conceits are ridiculous in poetry, they are still more inexcuseable in prose:

such as we find them frequently occur in Strada's Bellum Belgicum. *Vix descenderat à prætoria navi Cæsar; cùm fœda ilico exorta in portu tempestas, classem impetu disjecit, prætoriam hausit; quasi non vecturam amplius Cæsarem Cæsariaque fortunam.* "Cæsar had scarcely set his foot on shore, when a terrible tempest arising, shattered the fleet even in the harbour, and sent to the bottom the Prætorian ship, as if he resolved it should no longer carry Cæsar and his fortunes."

Yet this is modest in comparison of the following flowers: *Alii, pulsis è tormento catenis discerpti sectique, dimidiato corpore pugnabant sibi superstites, ac peremptæ partis ultores.* "Others, dissevered and cut in twain by chain-shot, fought with one half of their bodies that remained, in revenge of the other half that was slain."

Homer, Horace, and even the chaste Virgil, is not free from conceits. The latter, speaking of a man's hand cut off in battle, says,

Te decisa suum, Laride, dextera quærit:
Semianimesque micant digiti, ferrumque retractant:

thus enduring the amputated hand with sense and volition. This, to be sure, is a violent figure, and hath been justly condemned by some accurate critics: but we think they are too severe in extending the same censure to some other passages in the most admired authors.

Virgil in his Sixth Eclogue says,

Omnia quæ, Phœbo quondam meditante, beatus
Audiit Eurotas, jussitque ediscere lauros,
Ille canit.
Whate'er when Phœbus bless'd th' Arcadian plain
Eurotas heard and taught his bays the strain,
The senior sung—

And Pope has copied the conceit in his Pastorals,

Thames heard the numbers as he flow'd along,
And bade his willows learn the mourning song.

Vida thus begins his first Eclogue;

Dicite, vos musæ, et juvenum memorate querelas;
Dicite: nam motas ipsas ad carmina cautes,
Et requiésse suos perhibent vagu flumina cursus.

Say heav'nly muse, their youthful frays rehearse;
Begin, ye daughters of immortal verse;
Exulting rocks have own'd the power of song,
And rivers listen'd as they flow'd along—

Racine adopts the same bold figure in his Phædra:

Le flot qui l'apporta recule epouvanté:

The wave that bore him, backwards shrunk appall'd.

Even Milton has indulged himself in the same license of expression—

—As when to them who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea north-east winds blow
Sabæan odour from the spicy shore
Of Araby the blest; with such delay
Well pleas'd, they slack their course, and many a league
Chear'd with the grateful smell, old ocean smiles.

Shakspeare says,

——I've seen
Th' ambitious ocean swell, and rage, and foam,
To be exalted with the threat'ning clouds.

And indeed more correct writers, both ancient and modern, abound with the same kind of figure, which is reconciled to propriety, and even invested with beauty, by the efficacy of the prosopopœia, which personifies the object. Thus, when Virgil says Enipius heard the songs of Apollo, he raises up, as by enchantment, the idea of a river god crowned with sedges, his head raised above the stream, and in his countenance the expression of pleased attention. By the same magic we see, in the couplet quoted

from Pope's Pastorals, old father Thames leaning upon his urn, and listening to the poet's strain.

Thus in the regions of poetry, all nature, even the passions and affections of the mind, may be personified into picturesque figures for the entertainment of the reader. Ocean smiles or frowns, as the sea is calm or tempestuous; a Triton rules on every angry billow; every mountain has its Nymph; every stream its Naiad; every tree its Hamadryad; and every art its Genius. We cannot therefore assent to those, who censure Thompson as licentious for using the following figure:

> O vale of bliss! O softly swelling hills!
> On which the power of cultivation lies,
> And joys to see the wonders of his toil.

We cannot conceive a more beautiful image than that of the genius of agriculture distinguished by the implements of his art, imbrowned with labour, glowing with health, crowned with a garland of foliage, flowers, and fruit, lying stretched at his ease on the brow of a gentle swelling hill, and contemplating with pleasure the happy effects of his own industry.

Neither can we join issue against Shakspeare for this comparison, which hath likewise incurred the censure of the critics.

> ——The nobler sister of Poplicola,
> The moon of Rome; chaste as the icicle,
> That's curdled by the frost from purest snow
> And hangs on Dian's temple.

This is no more than illustrating a quality of the mind, by comparing it with a sensible object. If there is no impropriety in saying such a man is true as steel, firm as a rock, inflexible as an oak, unsteady as the ocean, or in describing a disposition cold as ice, or fickle as the wind; and these expressions

are justified by constant practice; we shall hazard an assertion, that the comparison of a chaste woman to an icicle is proper and picturesque, as it obtains only in the circumstances of cold and purity; but that the addition of its being curdled from the purest snow, and hanging on the temple of Diana, the patroness of virginity, heightens the whole into a most beautiful simile, that gives a very respectable and amiable idea of the character in question.

The simile is no more than an extended metaphor introduced to illustrate and beautify the subject: it ought to be apt, striking, properly pursued, and adorned with all the graces of poetical melody. But a simile of this kind ought never to proceed from the mouth of a person under any great agitation of spirit; such as a tragic character overwhelmed with grief, distracted by contending cares, or agonizing in the pangs of death. The language of passion will not admit simile, which is always the result of study and deliberation. We will not allow a hero the privilege of a dying swan, which is said to chant its approaching fate in the most melodious strain; and therefore nothing can be more ridiculously unnatural, than the representation of a lover dying upon the stage with a laboured simile in his mouth.

The orientals, whose language was extremely figurative, have been very careless in the choice of their similes: provided the resemblance obtained in one circumstance, they minded not whether they disagreed with the subject in every other respect. Many instances of this defect in congruity may be culled from the most sublime parts of scripture.

Homer has been blamed for the bad choice of his similes on some particular occasions. He compares Ajax to an ass in the Iliad, and Ulysses to a steak broiling on the coals in the Odyssey. His admirers have endeavoured to excuse him, by reminding us

of the simplicity of the age in which he wrote; but they have not been able to prove that any ideas of dignity or importance were, even in those days, affixed to the character of an ass, or the quality of a beef-collop; therefore they were very improper illustrations for any situation, in which a hero ought to be represented.

Virgil has degraded the wife of king Latinus by comparing her, when she was actuated by the fury, to a top which the boys lash for diversion. This doubtless is a low image, though in other respects the comparison is not destitute of propriety: but he is much more justly censured for the following simile, which has no sort of reference to the subject. Speaking of Turnus he says,

——medio dux agmine Turnus
Vertitur arma tenens, et toto vertice supra est.
Ceu septem surgens sedatis amnibus altus
Per tacitum Ganges: aut pingui flumine Nilus
Cum refluit campis, et jam se condidit alveo.

But Turnus, chief amidst the warrior train,
In armour tow'rs the tallest on the plain.
The Ganges thus by seven rich streams supply'd,
A mighty mass devolves in silent pride.
Thus Nilus pours from his prolific urn,
When from the fields o'erflow'd his vagrant streams return.

These, no doubt, are majestic images; but they bear no sort of resemblance to an hero glittering in armour at the head of his forces.

Horace has been ridiculed by some shrewd critics for this comparison, which however we think is more defensible than the former. Addressing himself to Munatius Plancus, he says:

Albus ut obscuro deterget nubila cælo
Sæpe Notus, neque parturit imbres
Perpetuos: sic tu sapiens finire memento
Tristitiam, vitæque labores
Molli, Plance, mero.——

As Notus often, when the welkin low'rs,
Sweeps off the clouds, nor teems perpetual show'rs,
So let thy wisdom, free from anxious strife,
In mellow wine dissolve the cares of life.

DUNKIN.

The analogy, it must be confessed, is not very striking: but nevertheless it is not altogether void of propriety. The Poet reasons thus: as the South-wind, though generally attended with rain, is often known to dispel the clouds, and render the weather serene; so do you, though generally on the rack of thought, remember to relax sometimes, and drown your cares in wine. As the South-wind is not always moist, so you ought not always to be dry.

A few instances of inaccuracy, or mediocrity, can never derogate from the superlative merit of Homer and Virgil, whose poems are the great magazines, replete with every species of beauty and magnificence, particularly abounding with similes which astonish, delight, and transport the reader.

Every simile ought not only to be well adapted to the subject, but also to include every excellence of description, and to be coloured with the warmest tints of Poetry. Nothing can be more happily hit off than the following in the Georgics, to which the Poet compares Orpheus lamenting his lost Eurydice.

Qualis populeâ mœrens Philomela sub umbrâ
Amissos queritur fœtus, quos durus arator
Observans nido implumes detraxit; at illa
Flet noctem, ramoque sedens miserabile carmen
Integrat, et mœstis late loca questibus implet.

So Philomela, from th' umbrageous wood
In strains melodious mourns her tender brood,
Snatch'd from the nest by some rude ploughman's hand,
On some lone bough the warbler takes her stand;
The live-long night she mourns the cruel wrong;
And hill and dale resound the plaintive song.

Here we not only find the most scrupulous propriety, and the happiest choice, in comparing the Thracian bard to Philomel the poet of the grove; but also the most beautiful description, containing a fine touch of the pathos, in which last particular indeed Virgil, in our opinion, excels all other poets, whether ancient or modern.

One would imagine that Nature had exhausted itself, in order to embellish the Poems of Homer, Virgil, and Milton, with similes and metaphors. The first of these very often uses the comparison of the wind, the whirlwind, the hail, the torrent, to express the rapidity of his combatants: but when he comes to describe the velocity of the immortal horses, that drew the chariot of Juno, he raises his ideas to the subject, and, as Longinus observes, measures every leap by the whole breadth of the horizon.

Ὅσσον δ' ἠεροειδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν
Ἥμενος ἐν σκοπιῇ, λευσσων ἐπὶ οἶνοπα πόντον,
Τόσσον ἐπιθῴσκουσι θεῶν ὑψηχέες ἵπποι.

For as a watchman from some rock on high
O'er the wide main extends his boundless eye;
Thro' such a space of air with thundering sound
At ev'ry leap th' immortal coursers bound.

The celerity of this goddess seems to be a favourite idea with the Poet; for in another place he compares it to the thought of a traveller revolving in his mind the different places he had seen, and passing through them in imagination more swift than the lightning flies from East to West.

Homer's best similes have been copied by Virgil, and almost every succeeding poet, howsoever they may have varied in the manner of expression. In the third book of the Iliad, Menelaus seeing Paris, is compared to a hungry lion espying a hind or goat:

Ὥστε λέων ἐχάρη μεγάλῳ ἐπὶ σώματι κύρσας
Εὑρὼν ἠ ἔλαφον κεραὸν, ἠ ἄγριον αἶγα, &c.

So joys the lion, if a branching deer
Or mountain goat his bulky prize appear.
In vain the youths oppose, the mastiffs bay,
The lordly savage rends the panting prey,
Thus fond of vengeance, with a furious bound
In clinging arms he leaps upon the ground.

The Mantuan bard in the tenth book of the Æneid, applies the same simile to Mezentius, when he beholds Acron in the battle.

Impastus stabula alta leo ceu sæpe peragrans
(Suadet enim vesana fames) si forte fugacem
Conspexit capream, aut surgentem in cornua cervum;
Gaudet hians immane, comasque arrexit, et hæret
Visceribus super accumbens: lavit improba teter
Ora cruor.—

Then as a hungry lion, who beholds
A gamesome goat who frisks about the folds,
Or beamy stag that grazes on the plain;
He runs, he roars, he shakes his rising mane;
He grins and opens wide his greedy jaws,
The prey lies panting underneath his paws:
He fills his famish'd maw, his mouth runs o'er
With unchew'd morsels, while he churns the gore.

DRYDEN.

The reader will perceive that Virgil has improved the simile in one particular, and in another fallen short of his original. The description of the lion shaking his mane, opening his hideous jaws distained with the blood of his prey, is great and picturesque: but on the other hand, he has omitted the circumstance of devouring it without being intimidated, or restrained by the dogs and youths that surround him; a circumstance that adds greatly to our idea of his strength, intrepidity, and importance.

ESSAY XVII.

OF all the figures in Poetry, that called the Hyperbole is managed with the greatest difficulty. The Hyperbole is an exaggeration, with which the Muse is indulged, for the better illustration of her subject, when she is warmed into enthusiasm. Quintilian calls it an ornament of the bolder kind. Demetrius Phalereus is still more severe. He says, the Hyperbole is of all forms of speech the most frigid. Μάλιστα δὲ ἡ ὑπερβολὴ ψυχρότατον πάντων: but this must be understood with some grains of allowance. Poetry is animated by the passions; and all the passions exaggerate. Passion itself is a magnifying medium. There are beautiful instances of the Hyperbole in the Scripture, which a reader of sensibility cannot read without being strongly affected. The difficulty lies in choosing such Hyperboles, as the subject will admit of; for according to the definition of Theophrastus, the frigid in style is that, which exceeds the expression suitable to the subject. The judgment does not revolt against Homer for representing the horses of Ericthonius running over the standing corn without breaking off the heads, because the whole is considered as a fable, and the north wind is represented as their Sire: but the imagination is a little startled, when Virgil, in imitation of this Hyperbole, exhibits Camilla as flying over it without even touching the tops.

Illa vel intactæ segetis per summa volaret
Gramina——

This elegant author, we are afraid, has upon some other occasions degenerated into the frigid, in straining to improve upon his great master.

Homer in the Odyssey, a work which Longinus does not scruple to charge with bearing the marks of old age, describes a storm in which all the four winds were concerned together.

Σὺν δ' Εὖρός τε, Νοτός τ' ἔπεσε, Ζέφυρός τε δυσαὴς,
Καὶ Βορέης αἰθηγενέτης μέγα λῦμα κυλίνδων.

We know that such a contention of contrary blasts could not possibly exist in Nature; for even in hurricanes the winds blow alternately from different points of the compass. Nevertheless Virgil adopts the description, and adds to its extravagance.

Incubuere mari, totumque à sedibus imis
Una Eurusque Notusque ruunt, creberque procellis
Africus.

Here the winds not only blow together, but they turn the whole body of the ocean topsy turvey.—

East, West, and South, engage with furious sweep,
And from its lowest bed upturn the foaming deep.

The North wind, however, is still more mischievous.——

——*Stridens aquilone procella*
Velum adversa ferit, fluctusque ad sidera tollit.
The sail then Boreas rends with hideous cry,
And whirls the madd'ning billows to the sky.

The motion of the sea between Scylla and Charybdis is still more magnified; and Ætna is exhibited as throwing out volumes of flame, which brush the stars *. Such expressions as these are not intended as a real representation of the thing specified; they are designed to strike the reader's imagination; but they generally serve as marks of the author's sinking under his own ideas, who, apprehensive of

* Speaking of the first, he says.

Tollimur in cælum curvato gurgite, et iidem
Subductâ ad manes imos descendimus undâ.

Of the other,

Attollitque globos flammarum, et sidera lambit.

injuring the greatness of his own conception, is hurried into excess and extravagance.

Quintilian allows the use of Hyperbole, when words are wanting to express any thing in its just strength or due energy: then, he says, it is better to exceed in expression, than fall short of the conception: but he likewise observes, that there is no figure or form of speech so apt to run into fustian. *Nec alia magis via in κακοζηλιαν itur.*

If the chaste Virgil has thus trespassed upon poetical probability, what can we expect from Lucan but Hyperboles even more ridiculously extravagant? He represents the winds in contest, the sea in suspense, doubting to which it shall give way. He affirms that its motion would have been so violent as to produce a second deluge, had not Jupiter kept it under by the clouds; and as to the ship during this dreadful uproar *the sails touch the clouds, while the keel strikes the ground.*

Nubila tanguntur velis, et terra carina.

This image of dashing water at the stars, Sir Richard Blackmore has produced in colours truly ridiculous. Describing spouting whales in his Prince Arthur, he makes the following comparison:

Like some prodigious water-engine made
To play on heav'n, if fire should heav'n invade.

The great fault in all these instances is a deviation from propriety, owing to the erroneous judgment of the writer, who, endeavouring to captivate the admiration with novelty, very often shocks the understanding with extravagance. Of this nature is the whole description of the Cyclops, both in the Odyssey of Homer and in the Æneid of Virgil. It must be owned however that the Latin Poet, with all his merit, is more apt than his great original to dazzle

us with false fire, and practise upon the imagination with gay conceits, that will not bear the critic's examination. There is not in any of Homer's works now subsisting such an example of the false sublime, as Virgil's description of the thunder-bolts forging under the hammers of the Cyclops.

Tres imbris torti radios, tres nubis aquosæ
Addiderant, rutili tres ignis et alitis Austri.

Three rays of writhen rain, of fire three more,
Of winged southern winds, and cloudy store,
As many parts, the dreadful mixture frame.

DRYDEN.

This is altogether a fantastic piece of affectation, of which we can form no sensible image, and serves to chill the fancy, rather than warm the admiration of a judging reader.

Extravagant Hyperbole is a weed that grows in great plenty through the works of our admired Shakspeare. In the following description, which hath been much celebrated, one sees he has had an eye to Virgil's thunder-bolts.

O, then I see queen Mab hath been with you.
She is the fancy's midwife, and she comes
In shape no bigger than an agat-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies,
Athwart men's noses as they lie asleep:
Her waggon spokes made of long spinners legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the *moonshine's watery beams*, &c.

Even in describing fantastic beings, there is a propriety to be observed; but surely nothing can be more revolting to common sense, than this numbering of the *moon beams* among other implements of queen Mab's harness, which though extremely slender and diminutive, are nevertheless objects of the touch, and may be conceived capable of use.

The Ode and Satire admit of the boldest Hyperboles: such exaggerations suit the impetuous warmth of the one; and in the other have a good effect in exposing folly, and exciting horror against vice. They may be likewise successfully used in Comedy, for moving and managing the powers of ridicule.

ESSAY XVIII.

VERSE is an harmonious arrangement of long and short syllables, adapted to different kinds of poetry, and owes its origin entirely to the measured cadence, or music, which was used when the first songs or hymns were recited. This music, divided into different parts, required a regular return of the same measure, and thus every *strophe*, *antistrophe*, and *stanza*, contain the same number of feet. To know what constituted the different kinds of rhythmical feet among the ancients, with respect to the number and quantity of their syllables, we have nothing to do but to consult those who have written on grammar and prosody: it is the business of a school-master, rather than the accomplishment of a Man of Taste.

Various essays have been made in different countries to compare the characters of ancient and modern versification, and to point out the difference boyond any possibility of mistake. But they have made distinctions, where in fact there was no difference, and left the criterion unobserved. They have transferred the name of rhyme to a regular repetition of the same sound at the end of the line, and set up this vile monotony as the characteristic of modern verse, in contradistinction to the feet of the

ancients, which they pretend the Poetry of modern languages will not admit.

Rhyme, from the Greek word Ρυθμος, is nothing else but number, which was essential to the ancient, as well as to the modern, versification. As to the jingle of similar sounds, though it was never used by the ancients in any regular return in the middle, or at the end of the line, and was by no means deemed essential to the versification, yet they did not reject it as a blemish, where it occurred without the appearance of constraint. We meet with it often in the epithets of Homer,———Αργυρεοιο Βιοιο—Αναξ Ανδρων Αγαμεμνων,— almost the whole first Ode of Anacreon is what we call rhyme. The following line of Virgil has been admired for the similitude of sound in the first two words.

*Ore Are*thusa tuo siculis confunditur undis.

Rythmus, or number, is certainly essential to verse, whether in the dead or living languages; and the real difference between the two is this: the number in ancient verse relates to the feet, and in modern Poetry to the syllables; for to assert that modern Poetry has no feet, is a ridiculous absurdity. The feet, that principally enter into the composition of Greek and Latin verses, are either of two or three syllables: those of two syllables are either both long, as the spondee; or both short, as the pyrrhic; or one short and the other long, as the iambic; or one long and the other short, as the trochee. Those of three syllables are the dactyl, of one long and two short syllables: the anapest, of two short and one long; the tribrachium, of three short; and the molossus, of three long.

From the different combinations of these feet, restricted to certain numbers, the ancients formed their different kinds of verses, such as the hexameter,

or heroic, distinguished by six feet dactyls and spondees, the fifth being always a dactyl, and the last a spondee: *e. g.*

1 2 3 4 5 6
Principi-is obs-ta, se-ro medi-cina pa-ratur.

The pentameter of five feet, dactyls, and spondees, or of six, reckoning two cæsuras.

1 2 3 4 5 6
Cum mala per lon-gas invalu-ere mo-ras.

They had likewise the iambic of three sorts, the dimeter, the trimeter, and the tetrameter, and all the different kinds of lyric verse specified in the odes of Sappho, Alcæus, Anacreon, and Horace. Each of these was distinguished by the number, as well as by the species of their feet; so that they were doubly restricted. Now all the feet of the ancient poetry are still found in the versification of living languages; for as cadence was regulated by the ear, it was impossible for a man to write melodious verse without naturally falling into the use of ancient feet, though perhaps he neither knows their measure nor denomination. Thus Spencer, Shakspeare, Milton, Dryden, Pope, and all our Poets, abound with dactyls, spondees, trochees, anapests, &c. which they used indiscriminately in all kinds of composition, whether Tragic, Epic, Pastoral or Ode, having in this particular greatly the advantage of the ancients, who were restricted to particular kinds of feet in particular kinds of Verse. If we then are confined with the fetters of what is called rhyme, they were restricted to particular species of feet; so that the advantages and disadvantages are pretty equally balanced: but indeed the English are more free in this particular, than any other modern nation. They

not only use Blank-verse in Tragedy and the Epic, but even in Lyric Poetry. Milton's translation of Horace's Ode to Pyrrha is universally known, and generally admired in our opinion much above its merit. There is an Ode extant without Rhyme addressed to Evening by the late Mr. Collins, much more beautiful; and Mr. Warton with some others has happily succeeded in divers occasional pieces, that are free of this restraint: but the number in all of these depends upon the syllables, and not upon the feet, which are unlimited.

It is generally supposed that the genius of the English language will not admit of Greek or Latin measure: but this, we apprehend, is a mistake owing to the prejudice of education. It is impossible that the same measure, composed of the same times, should have a good effect upon the ear in one language, and a bad effect in another. The truth is, we have been accustomed from our infancy to the numbers of English Poetry, and the very sound and signification of the words dispose the ear to receive them in a certain manner; so that its disappointment must be attended with a disagreeable sensation. In imbibing the first rudiments of education, we acquire, as it were, another ear for the numbers of Greek and Latin Poetry, and this being reserved entirely for the sounds and significations of the words that constitute those dead languages, will not easily accommodate itself to the sounds of our vernacular tongue, though conveyed in the same time and measure. In a word, Latin and Greek have annexed to them the ideas of the ancient measure, from which they are not easily disjoined. But we will venture to say, this difficulty might be surmounted by an effort of attention and a little practice; and in that case we should in time be as well pleased with English as with Latin hexameters.

Sir Philip Sidney is said to have miscarried in his

essays; but his miscarriage was no more than that of failing in an attempt to introduce a new fashion. The failure was not owing to any defect or imperfection in the scheme, but to the want of taste, to the irresolution and ignorance of the public. Without all doubt the ancient measure, so different from that of modern Poetry, must have appeared remarkably uncouth to people in general, who were ignorant of the classics; and nothing but the countenance and perseverance of the learned could reconcile them to the alteration. We have seen several late specimens of English hexameters and sapphics, so happily composed, that by attaching them to the idea of ancient measure, we found them in all respects as melodious and agreeable to the ear, as the works of Virgil and Anacreon, or Horace.

Though the number of syllables distinguishes the nature of the English verse from that of the Greek and Latin, it constitutes neither harmony, grace, nor expression. These must depend upon the choice of words, the seat of the accent, the pause, and the cadence. The accent, or tone, is understood to be an elevation or sinking of the voice in reciting: the pause is a rest, that divides the verse into two parts, each of them called an hemistich. The pause and accent in English Poetry vary occasionally, according to the meaning of the words; so that the hemistich does not always consist of an equal number of syllables; and this variety is agreeable, as it prevents a dull repetition of regular stops, like those in the French versification, every line of which is divided by a pause exactly in the middle. The cadence comprehends that poetical style, which animates every line; that propriety, which gives strength and expression; that numerosity, which renders the verse smooth, flowing, and harmonious; that sig-

nificancy, which marks the passions, and in many cases makes the sound an echo to the sense. The Greek and Latin languages, in being copious and ductile, are susceptible of a vast variety of cadences, which the living languages will not admit: and of these a reader of any ear will judge for himself.

ESSAY XIX.

A SCHOOL in the Polite Arts properly signifies that succession of Artists, which has learned the principles of the art from some eminent master, either by hearing his lessons, or studying his works, and consequently who imitate his manner either through design or from habit. Musicians seem agreed in making only three principal schools in music; namely, the school of Pergolese in Italy, of Lully in France, and of Handel in England; though some are for making Rameau the founder of a new school, different from those of the former, as he is the inventor of beauties peculiarly his own.

Without all doubt Pergolese's music deserves the first rank: though excelling neither in variety of movements, number of parts, nor unexpected flights, yet he is universally allowed to be the musical Raphael of Italy. This great master's principal art consisted in knowing how to excite our passions by sounds, which seem frequently opposite to the passion they would express: by slow solemn sounds he is sometimes known to throw us into all the rage of battle; and even by faster movements he excites melancholy in every heart, that sounds are capable of affecting. This is a talent which seems born with the artist. We are unable to tell why such sounds

affect us: they seem no way imitative of the passion they would express, but operate upon us by an inexpressible sympathy; the original of which is as inscrutable as the secret springs of life itself. To this excellence he adds another, in which he is superior to every other artist of the profession, the happy transition from one passion to another. No dramatic poet better knows to prepare his incidents than he: the audience are pleased in those intervals of passion with the delicate, the simple harmony, if I may so express it, in which the parts are all thrown into fugues, or often are barely unison. His melodies also, where no passion is expressed, give equal pleasure from this delicate simplicity: and I need only instance that song in the *Serva Padrona*, which begins *Lo conosco a quegl' occelli*, as one of the finest instances of excellence in the duo.

The Italian artists in general have followed his manner, yet seem fond of embellishing the delicate simplicity of the original. Their style in music seems somewhat to resemble that of Seneca in writing, where there are some beautiful starts of thought; but the whole is filled with studied elegance and unaffecting affectation.

Lully in France first attempted the improvement of their music, which in general resembled that of our old solemn chaunts in churches. It is worthy of remark in general, that the music of every country is solemn in proportion as the inhabitants are merry; or, in other words, the merriest sprightliest nations are remarked for having the slowest music; and those, whose character it is to be melancholy, are pleased with the most brisk and airy movements. Thus in France, Poland, Ireland, and Switzerland, the national music is slow, melancholy, and solemn; in Italy, England, Spain, and Germany, it is faster,

proportionably as the people are grave. Lully only changed a bad manner which he found, for a bad one of his own. His drowsy pieces are played still to the most sprightly audience that can be conceived; and even though Rameau, who is at once a musician and a philosopher, has shown both by precept and example, what improvements French music may still admit of, yet his countrymen seem little convinced by his reasonings; and the Pont-neuf taste, as it is called, still prevails in their best performances.

The English school was first planned by Purc: he attempted to unite the Italian manner, that prevailed in his time, with the ancient Celtic carol and the Scotch ballad, which probably had also its origin in Italy: for some of the best Scotch ballads ("The Broom of Cowdenknows," for instance) are still ascribed to David Rizzio. But be that as it will, his manner was something peculiar to the English; and he might have continued as head of the English school, had not his merits been entirely eclipsed by Handel. Handel, though originally a German, yet adopted the English manner: he had long laboured to please by Italian composition, but without success; and though his English Oratorios are accounted inimitable, yet his Italian Operas are fallen into oblivion. Pergolese excelled in passionate simplicity; Lully was remarkable for creating a new species of music, where all is elegant, but nothing passionate or sublime. Handel's true characteristic is sublimity; he has employed all the variety of sounds and parts in all his pieces: the performances of the rest may be pleasing, though executed by few performers; his require the full band. The attention is awakened, the soul is roused up at his pieces; but distinct passion is seldom expressed. In this particular he has

seldom found success: he has been obliged, in order to express passion, to imitate words by sounds, which though it gives the pleasure which imitation always produces, yet it fails of exciting those lasting affections, which it is in the power of sounds to produce. In a word, no man ever understood harmony so well as he; but in melody he has been exceeded by several.

[The following OBJECTIONS to the preceding ESSAY having been addressed to Dr. SMOLLETT (as EDITOR of the BRITISH MAGAZINE, in which it first appeared); that Gentleman, with equal candour and politeness, communicated the MS. to Dr. GOLDSMITH, who returned his ANSWERS to the OBJECTOR in the NOTES annexed.—EDIT.]

PERMIT me to object against some things advanced in the paper on the subject of THE DIFFERENT SCHOOLS OF MUSIC. The author of this article seems too hasty in degrading the harmonious * Purcel from the head of the English School, to erect in his room a foreigner (Handel,) who has

* Had the Objector said *melodious* Purcel, it had testified at least a greater acquaintance with music, and Purcel's peculiar excellence. Purcel in melody is frequently great; his song made in his last sickness, called Rosy Bowers, is a fine instance of this; but in harmony he is far short of the meanest of our modern composers, his fullest harmonies being exceedingly simple. His Opera of Prince Arthur, the words of which were Dryden's, is reckoned his finest piece. But what is that, in point of harmony, to what we every day hear from modern masters? In short, with respect to genius, Purcel had a fine one: he greatly improved an art but little known in England before his time; for this he deserves our applause; but the present prevailing taste in music is very different from what he left it, and who was the improver since his time we shall see by and by.

not yet formed any School*. The gentleman, when he comes to communicate his thoughts upon the different Schools of Painting, may as well place Rubens at the head of the English painters, because he left some monuments of his art in England †. He says that Handel, though *originally* a German

* Handel may be said as justly as any man, not Pergolese excepted, to have founded a new School of Music. When he first came into England his music was entirely Italian; he composed for the Opera; and though even then his pieces were liked, yet did they not meet with universal approbation. In those he has too servilely imitated the modern vitiated Italian taste, by placing what foreigners call the *point d'orgue* too closely and injudiciously. But in his Oratorios he is perfectly an original genius. In these, by steering between the manners of Italy and England, he has struck out new harmonies, and formed a species of music different from all others. He has left some excellent and eminent scholars, particularly Worgan and Smith, who composed nearly in his manner; a manner as different from Purcel's as from that of modern Italy. Consequently Handel may be placed at the head of the English school.

† The Objector will not have Handel's school to be called an English school, because he was a German. Handel in a great measure found in England those essential differences, which characterise his music; we have already shown that he had them not upon his arrival. Had Rubens come over to England but moderately skilled in his art: had he learned here all his excellency in colouring, and correctness of designing; had he left several scholars excellent in his manner behind him; I should not scruple to call the school erected by him, the English school of Painting. Not the country in which a man is born, but his peculiar style, either in painting or in music—that constitutes him of this or that school Thus Champagne, who painted in the manner of the French school, is always placed among the painters of that school, though he was born in Flanders, and should consequently, by the Objector's rule, be placed among the Flemish painters. Kneller is placed in the German school, and Ostade in the Dutch, though born in the same city. Primatice, who may be truly said to have founded the Roman school, was born in Bologna; though, if his country was to determine his school, he should have been placed in the Lombard. There might several other instances be produced; but these, it is hoped, will be sufficient to prove that Handel, though a German, may be placed at the head of the English school.

(as most certainly he was, and continued so to his last breath), yet adopted the English manner*. Yes, to be sure, just as much as Rubens the painter did. Your correspondent, in the course of his discoveries, tells us besides, that some of the best Scotch ballads ("The Broom of Cowdenknows," for instance) are still ascribed to David Rizzio†. This Rizzio must have been a most original genius, or have possessed extraordinary imitative powers, to have come, so advanced in life as he did, from Italy, and strike so far out of the common road of his own country's music.

* Handel was originally a German; but by a long continuance in England he might have been looked upon as naturalized to the country. I don't pretend to be a fine writer: however, if the gentleman dislikes the expression (although he must be convinced it is a common one,) I wish it were mended.

† I said that they were ascribed to David Rizzio. That they are, the Objector need only look into Mr. Oswald's Collection of Scotch Tunes, and he will there find not only the Broom of Cowdenknows, but also The Black Eagle, and several other of the best Scotch tunes ascribed to him. Though this might be a sufficient answer, yet I must be permitted to go further, to tell the Objector the opinions of our best modern musicians in this particular. It is the opinion of the melodious Geminiani, that we have in the dominions of Great-Britain no original music, except the Irish; the Scotch and English being originally borrowed from the Italians. And that his opinion in this respect is just (for I would not be swayed merely by authorities) it is very reasonable to suppose, first, from the conformity between the Scotch and ancient Italian music. They, who compare the old French Vaudevilles, brought from Italy by Rinuccini with those pieces ascribed to David Rizzio, who was pretty nearly cotemporary with him, will find a strong resemblance, notwithstanding the opposite characters of the two nations, which have preserved those pieces. When I would have them compared, I mean I would have their bases compared, by which the similitude may be most exactly seen. Secondly, it is reasonable from the ancient music of the Scotch, which is still preserved in the Highlands, and which bears no resemblance at all to be music of the Low-country. The highland tunes are sung to Irish words, and flow entirely in the Irish manner. On the other hand, the Lowland music is always sung to English words.

A mere fiddler*, a shallow coxcomb, a giddy, insolent, worthless fellow, to compose such pieces as nothing but genuine sensibility of mind, and an exquisite feeling of those passions, which animate only the finest souls could dictate; and in a manner too so extravagantly distant from that, to which he had all his life been accustomed!—It is impossible—He might indeed have had presumption enough to add some flourishes to a few favourite airs, like a cobbler of old plays, when he takes it upon him to mend Shakspeare. So far he might go; but further it is impossible for any one to believe, that has but just ear enough to distinguish between the Italian and Scotch music, and is disposed to consider the subject with the least degree of attention.

March 18, 1760. S. R.

ESSAY XX.

THERE can be perhaps no greater entertainment than to compare the rude Celtic simplicity with modern refinement. Books however seem incapable of furnishing the parallel; and to be acquainted

* David Rizzio was neither a mere fiddler, nor a shallow coxcomb, nor a worthless fellow, nor a stranger in Scotland. He had indeed been brought over from Piedmont, to be put at the head of a band of music, by King James V. one of the most elegant princes of his time, an exquisite judge of music, as well as of poetry, architecture, and all the fine arts. Rizzio, at the time of his death, had been above twenty years in Scotland: he was secretary to the queen, and at the same time an agent from the pope; so that he could not be so obscure as he has been represented.

with the ancient manners of our own ancestors, we should endeavour to look for their remains in those countries, which, being in some measure retired from an intercourse with other nations, are still untinctured with foreign refinement, language, or breeding.

The Irish will satisfy curiosity in this respect preferably to all other nations I have seen. They, in several parts of that country, still adhere to their ancient language, dress, furniture, and superstitions; several customs exist among them, that still speak their original; and in some respects Cæsar's description of the ancient Britons, is applicable to them.

Their bards, in particular, are still held in great veneration among them: those traditional heralds are invited to every funeral, in order to fill up the intervals of the howl with their songs and harps. In these they rehearse the actions of the ancestors of the deceased, bewail the bondage of their country under the English government, and generally conclude with advising the young men and maidens to make the best use of their time, for they will soon, for all their present blōom, be stretched under the table, like the dead body before them.

Of all the bards this country ever produced, the last and the greatest was CAROLAN THE BLIND. He was at once a poet, a musician, a composer, and sung his own verses to his harp. The original natives never mention his name without rapture; both his poetry and music they have by heart; and even some of the English themselves, who have been transplanted there, find his music extremely pleasing. A song beginning "O Rourke's noble fare will "ne'er be forgot," translated by Dean Swift, is of his composition; which, though perhaps by this means the best known of his pieces, is yet by no means the most deserving. His songs in general

may be compared to those of Pindar, as they have frequently the same flights of imagination, and are composed (I don't say written, for he could not write) merely to flatter some man of fortune upon some excellence of the same kind. In these, one man is praised for the excellence of his stable, as in Pindar, another for his hospitality, a third for the beauty of his wife and children, and a fourth for the antiquity of his family. Whenever any of the original natives of distinction were assembled at feasting or revelling, Carolan was generally there, where he was always ready with his harp to celebrate their praises. He seemed by nature formed for his profession; for as he was born blind, so also he was possessed of a most astonishing memory, and a facetious turn of thinking, which gave his entertainers infinite satisfaction. Being once at the house of an Irish nobleman, where there was a musician present, who was eminent in the profession, Carolan immediately challenged him to a trial of skill. To carry the jest forward, his lordship persuaded the musician to accept the challenge, and he accordingly played over on his fiddle the fifth concerto of Vivaldi. Carolan, immediately taking his harp, played over the whole piece after him, without missing a note, though he had never heard it before; which produced some surprise: but their astonishment increased, when he assured them he could make a concerto in the same taste himself, which he instantly composed, and that with such spirit and elegance, that it may compare (for we have it still) with the finest compositions of Italy.

His death was not more remarkable than his life. Homer was never more fond of a glass than he; he would drink whole pints of Usquebaugh, and as he used to think, without any ill consequence. His intemperance, however, in this respect, at length

brought on an incurable disorder, and when just at the point of death, he called for a cup of his beloved liquor. Those, who were standing round him, surprised at the demand, endeavoured to persuade him to the contrary; but he persisted, and when the bowl was brought him, attempted to drink, but could not; wherefore, giving away the bowl, he observed with a smile, that it would be hard if two such friends as he and the cup should part at least without kissing; and then expired.

ESSAY XXI.

OF all men, who form gay illusions of distant happiness, perhaps a poet is the most sanguine. Such is the ardour of his hopes, that they often are equal to actual enjoyment; and he feels more in expectance than actual fruition. I have often regarded a character of this kind with some degree of envy. A man possessed of such warm imagination, commands all nature, and arrogates possessions of which the owner has a blunter relish. While life continues, the alluring prospect lies before him; he travels in the pursuit with confidence, and resigns it only with his last breath.

It is this happy confidence, which gives life its true relish, and keeps up our spirits amidst every distress and disappointment. How much less would be done, if a man knew how little he can do! How wretched a creature would he be, if he saw the end as well as the beginning of his projects! He would have nothing left but to sit down in torpid despair, and exchange employment for actual calamity.

I was led into this train of thinking upon lately visiting * the beautiful gardens of the late Mr. Shenstone, who was himself a poet, and possessed of that warm imagination, which made him ever foremost in the pursuit of flying happiness. Could he but have foreseen the end of all his schemes, for whom he was improving, and what changes his designs were to undergo, he would have scarcely amused his innocent life with what for several years employed him in a most harmless manner, and abridged his scanty fortune. As the progress of this improvement is a true picture of sublunary vicissitude, I could not help calling up my imagination, which, while I walked pensively along, suggested the following reverie.

As I was turning my back upon a beautiful piece of water enlivened with cascades and rock-work, and entering a dark walk by which ran a prattling brook, the genius of the place appeared before me, but more resembling the god of time, than him more peculiarly appointed to the care of gardens. Instead of sheers he bore a scythe; and he appeared rather with the implements of husbandry, than those of a modern gardener. Having remembered this place in its pristine beauty, I could not help condoling with him on its present ruinous situation. I spoke to him of the many alterations, which had been made, and all for the worse; of the many shades, which had been taken away, of the bowers that were destroyed by neglect, and the hedge-rows, that were spoiled by clipping. The genius with a sigh received my condolement, and assured me that he was equally a martyr to ignorance and taste, to refinement and rusticity. Seeing me desirous of knowing further, he went on:

* 1773.

" You see, in the place before you, the paternal " inheritance of a poet; and to a man content with " little, fully sufficient for his subsistence: but a " strong imagination, and a long acquaintance with " the rich, are dangerous foes to contentment. Our " poet, instead of sitting down to enjoy life, resolved " to prepare for its future enjoyment; and set about " converting a place of profit into a scene of pleasure. " This he at first supposed could be accomplished at " a small expense; and he was willing for a while to " stint his income, to have an opportunity of display- " ing his taste. The improvement in this manner " went forward; one beauty attained, led him to wish " for some other; but he still hoped that every emen- " dation would be the last. It was now therefore found, " that the improvement exceeded the subsidy, that " the place was grown too large and too fine for the " inhabitant. But that pride which was once exhi- " bited, could not retire; the garden was made for " the owner, and though it was become unfit for him, " he could not willingly resign it to another. Thus " the first idea of its beauties contributing to the hap- " piness of his life, was found unfaithful; so that in- " stead of looking within for satisfaction, he began to " think of having recourse to the praises of those who " came to visit his improvement.

" In consequence of this hope, which now took " possession of his mind, the gardens were opened " to the visits of every stranger; and the country " flocked round, to walk, to criticise, to admire, " and to do mischief. He soon found that the ad- " mirers of his taste left by no means such strong " marks of their applause, as the envious did of their " malignity. All the windows of his temples, " and the walls of his retreats, were impressed with " the characters of profaneness, ignorance, and

" obscenity; his hedges were broken, his statues and " urns defaced, and his lawns worn bare. It was " now, therefore, necessary to shut up the gardens " once more, and to deprive the public of that happi- " ness, which had before ceased to be his own.

" In this situation the poet continued for a time in " the character of a jealous lover, fond of the beauty " he keeps, but unable to supply the extravagance of " every demand. The garden by this time was com- " pletely grown and finished; the marks of art were " covered up by the luxuriance of nature; the wind- " ing walks were grown dark; the brook assumed a " natural sylvage; and the rocks were covered with " moss. Nothing now remained but to enjoy the " beauties of the place, when the poor poet died, " and his garden was obliged to be sold for the bene- " fit of those, who had contributed to its embellish- " ment.

" The beauties of the place had now for some " time been celebrated as well in prose as in verse; " and all men of taste wished for so envied a spot, " where every urn was marked with the poet's pen- " cil, and every walk awakened genius and medi- " tation. The first purchaser was one Mr. True- " penny, a button-maker, who was possessed of three " thousand pounds, and was willing also to be possess- " ed of taste and genius.

" As the poet's ideas were for the natural wildness " of the landscape, the button-maker's were for the " more regular production of art. He conceived " perhaps that as it is a beauty in a button to be " of a regular pattern, so the same regularity ought " to obtain in a landscape. Be this as it will, he " employed the sheers to some purpose; he clipped " up the hedges, cut down the gloomy walks, made

" vistos upon the stables and hog-sties, and showed " his friends that a man of taste should always be " doing.

" The next candidate for taste and genius was a " captain of a ship, who bought the garden because " the former possessor could find nothing more to " mend; but unfortunately he had taste too. His " great passion lay in building, in making Chinese " temples, and cage-work summer-houses. As the " place before had an appearance of retirement and " inspired meditation, he gave it a more peopled air; " every turning presented a cottage, or ice-house, or " a temple; the improvement was converted into a " little city, and it only wanted inhabitants to give it " the air of a village in the East-Indies.

" In this manner, in less than ten years, the im- " provement has gone through the hands of as many " proprietors, who were all willing to have taste, and " to show their taste too. As the place had received " its best finishing from the hand of the first posses- " sor, so every innovator only lent a hand to do mis- " chief. Those parts which were obscure, have been " enlightened; those walks, which led naturally, have " been twisted into serpentine windings. The co- " lour of the flowers of the field is not more various " than the variety of tastes, that have been employed " here, and all in direct contradiction to the original " aim of the first improver. Could the original pos- " sessor but revive, with what a sorrowful heart would " he look upon his favourite spot again! he would " scarcely recollect a dryad or a wood-nymph of his " former acquaintance, and might perhaps find him- " self as much a stranger in his own plantation, as in " the deserts of Siberia."

ESSAY XXII.

THE Theatre, like all other amusements, has its fashions and its prejudices; and when satiated with its excellence, mankind begin to mistake change for improvement. For some years Tragedy was the reigning entertainment; but of late it has entirely given way to Comedy, and our best efforts are now exerted in these lighter kinds of composition. The pompous train, the swelling phrase, and the unnatural rant, are displayed for that natural portrait of human folly and frailty, of which all are judges, because all have sat for the picture.

But as in describing Nature, it is presented with a double face, either of mirth or sadness, our modern writers find themselves at a loss which chiefly to copy from; and it is now debated, whether the exhibition of human distress is likely to afford the mind more entertainment than that of human absurdity?

Comedy is defined by Aristotle to be a picture of the frailties of the lower part of mankind, to distinguish it from Tragedy, which is an exhibition of the misfortunes of the great. When Comedy therefore ascends to produce the characters of princes or generals upon the stage, it is out of its walk, since low life and middle life are entirely its object. The principal question therefore is, whether in describing low or middle life, an exhibition of its follies be not preferable to a detail of its calamities? Or, in other words, which deserves the preference? The weeping sentimental Comedy, so much in fashion at present*, or the laughing and even low

* 1773.

Comedy, which seems to have been last exhibited by Vanbrugh and Cibber?

If we apply to authorities, all the great masters in the dramatic art have but one opinion. Their rule is, that as Tragedy displays the calamities of the great, so Comedy should excite our laughter, by ridiculously exhibiting the follies of the lower part of mankind. Boileau, one of the best modern Critics, asserts, that Comedy will not admit of Tragic distress:

Le Comique, ennemi des soupirs et des pleurs,
N' admet point dans ses vers de tragiques douleurs.

Nor is this rule without the strongest foundation in Nature, as the distresses of the mean by no means affect us so strongly as the calamities of the great. When Tragedy exhibits to us some great man fallen from his height, and struggling with want and adversity, we feel his situation in the same manner as we suppose he himself must feel, and our pity is increased in proportion to the height from which he fell. On the contrary, we do not so strongly sympathize with one born in humbler circumstances, and encountering accidental distress: so that while we melt for Belisarius, we scarcely give halfpence to the beggar, who accosts us in the street. The one has our pity; the other our contempt. Distress therefore is the proper object of Tragedy, since the great excite our pity by their fall; but not equally so of Comedy, since the actors employed in it are originally so mean, that they sink but little by their fall.

Since the first origin of the stage, Tragedy and Comedy have run into distinct channels, and never till of late encroached upon the provinces of each other. Terence, who seems to have made the nearest approaches, always judiciously stops short before he

comes to the downright pathetic; and yet he is even reproached by Cæsar for wanting the *Vis Comica*. All the other comic writers of antiquity aim only at rendering Folly or Vice ridiculous, but never exalt their characters into a buskined pomp, or make what Voltaire humorously calls a *Tradesman's Tragedy*.

Yet notwithstanding this weight of authority, and the universal practice of former ages, a new species of dramatic composition has been introduced under the name of *Sentimental* Comedy, in which the virtues of private life are exhibited, rather than the vices exposed; and the distresses rather than the faults of mankind make our interest in the piece. These comedies have had of late great success, perhaps from their novelty, and also from their flattering every man in his favourite foible. In these plays almost all the characters are good, and exceedingly generous; they are lavish enough of their *Tin* money on the Stage; and though they want humour, have abundance of sentiment and feeling. If they happen to have faults or foibles, the spectator is taught not only to pardon, but to applaud them, in consideration of the goodness of their hearts; so that Folly, instead of being ridiculed, is commended, and the Comedy aims at touching our passions without the power of being truly pathetic. In this manner we are likely to lose one great source of entertainment on the Stage; for while the Comic Poet is invading the province of the Tragic Muse, he leaves her lovely Sister quite neglected. Of this however he is no way solicitous, as he measures his fame by his profits.

But it will be said, that the Theatre is formed to amuse mankind, and that it matters little, if this end be answered, by what means it is obtained. If mankind find delight in weeping at Comedy it

would be cruel to abridge them in that of any other innocent pleasure. If those pieces are denied the name of Comedies, yet call them by any other name, and if they are delightful they are good. Their success, it will be said, is a mark of their merit, and it is only abridging our happiness to deny us an inlet to amusement.

These objections however are rather specious than solid. It is true, that amusement is a great object of the Theatre; and it will be allowed, that these sentimental pieces do often amuse us: but the question is, whether the true Comedy would not amuse us more? The question is, whether a character supported throughout a piece with its ridicule still attending, would not give us more delight than this species of bastard Tragedy, which only is applauded because it is new?

A friend of mine, who was sitting unmoved at one of these Sentimental Pieces, was asked how he could be so indifferent. "Why truly," says he, "as the "Hero is but a Tradesman, it is indifferent to me "whether he be turned out of his counting-house "on Fish-street Hill, since he will still have enough "left to open shop in St. Giles's."

The other objection is as ill-grounded; for though we should give these pieces another name, it will not mend their efficacy. It will continue a kind of *mulish* production, with all the defects of its opposite parents and marked with sterility. If we are permitted to make Comedy weep, we have an equal right to make Tragedy laugh, and set down in blank verse the jests and repartees of all the attendants in a funeral procession.

But there is one argument in favour of Sentimental Comedy which will keep it on the stage, in spite of all that can be said against it. It is of all others the most easily written. Those abilities that can

hammer out a novel, are fully sufficient for the production of a Sentimental Comedy. It is only sufficient to raise the characters a little; to deck out the hero with a ribband, or give the heroine a Title; then to put an insipid dialogue, without character or humour, into their mouths, give them mighty good hearts, very fine clothes, furnish a new set of scenes, make a pathetic scene or two, with a sprinkling of tender melancholy conversation through the whole, and there is no doubt but all the ladies will cry, and all the gentlemen applaud.

Humour at present seems to be departing from the stage; and it will soon happen that our comic players will have nothing left for it but a fine coat and a song. It depends upon the audience, whether they will actually drive those poor merry creatures from the stage, or sit at the play as gloomy as at the tabernacle. It is not easy to recover a taste when once lost: and it will be but a just punishment, that we, by our being too fastidious, we have banished humour from the stage, we should ourselves be deprived of the art of laughing.

ESSAY XXIII.

AS I see you are fond of gallantry, and seem willing to set young people together as soon as you can, I cannot help lending my assistance to your endeavours, as I am greatly concerned in the attempt. You must know, Sir, that I am landlady of one of the most noted inns on the road to Scotland, and have seldom less than eight or ten couples a week, who go down rapturous lovers, and return man and wife.

If there be in this world an agreeable situation it must be that in which a young couple find themselves, when just let loose from confinement, and whirling off to the land of promise. When the post-chaise is driving off, and the blinds are drawn up, sure nothing can equal it. And yet, I do not know how, what with the fears of being pursued, or the wishes for greater happiness, not one of my customers but seems gloomy and out of temper. The gentlemen are all sullen, and the ladies discontented.

But if it be so going down, how is it with them coming back? Having been for a fortnight together, they are then mighty good company to be sure. It is then the young lady's indiscretion stares her in the face, and the gentleman himself finds that much is to be done before the money comes in.

For my own part, Sir, I was married in the usual way; all my friends were at the wedding; I was conducted with great ceremony from the table to the bed; and I do not find that it any ways diminished my happiness with my husband, while, poor man, he continued with me. For my part, I am entirely for doing things in the old family way; I hate your new-fashioned manners, and never loved an outlandish marriage in my life.

As I have had numbers call at my house, you may be sure I was not idle in inquiring who they were, and how they did in the world after they left me. I cannot say that I ever heard much good come of them; and of an history of twenty-five, that I noted down in my ledger, I do not know a single couple that would not have been full as happy if they had gone the plain way to work, and asked the consent of their parents. To convince you of it, I will mention the names of a few, and refer the rest to some fitter opportunity.

Imprimis, Miss Jenny Hastings went down to Scotland with a tailor, who to be sure for a tailor

was a very agreeable sort of a man. But I do not know how, he did not take proper measure of the young lady's disposition: they quarrelled at my house on their return; so she left him for a cornet of dragoons, and he went back to his shop-board.

Miss Rachel Runfort went off with a grenadier. They spent all their money going down; so that he carried her down in a post-chaise, and coming back she helped to carry his knapsack.

Miss Racket went down with her lover in their own phaeton; but upon their return, being very fond of driving, she would be every now and then for holding the whip. This bred a dispute; and before they were a fortnight together, she felt that he could exercise the whip on somebody else besides the horses.

Miss Meekly, though all compliance to the will of her lover, could never reconcile him to the change of his situation. It seems, he married her, supposing she had a large fortune; but being deceived in their expectations, they parted: and they now keep separate garrets in Rosemary-lane.

The next couple, of whom I have any account, actually lived together in great harmony and uncloying kindness for no less than a month; but the lady, who was a little in years, having parted with her fortune to her dearest life, he left her to make love to that better part of her which he valued more.

The next pair consisted of an Irish fortune-hunter, and one of the prettiest modestest ladies that ever my eyes beheld. As he was a well-looking gentleman all drest in lace, and as she seemed very fond of him, I thought they were blest for life. Yet I was quickly mistaken. The lady was no better than a common woman of the town, and he was no better than a sharper; so they agreed upon a mutual divorce; he now dresses at the York Ball, and she is

in keeping by the member for our Borough in Parliament.

In this manner, we see that all those marriages, in which there is interest on one side and disobedience on the other, are not likely to promise a long harvest of delights. If our fortune-hunting gentlemen would but speak out, the young lady, instead of a lover, would often find a sneaking rogue, that only wanted the lady's purse, and not her heart. For my own part, I never saw any thing but design and falsehood in every one of them; and my blood has boiled in my veins, when I saw a young fellow of twenty kneeling at the feet of a twenty thousand pounder, professing his passion, while he was taking aim at her money. I do not deny but there may be love in a Scotch marriage, but it is generally all on one side.

Of all the sincere admirers I ever knew, a man of my acquaintance, who however did not run away with his mistress to Scotland, was the most so. An old exciseman of our town, who as you may guess, was not very rich, had a daughter, who as you shall see, was not very handsome. It was the opinion of every body, that this young woman would not soon be married, as she wanted two main articles, beauty, and fortune.—But for all this a very well-looking man, that happened to be travelling those parts, came and asked the exciseman for his daughter in marriage. The exciseman, willing to deal openly by him, asked if he had seen the girl; "for," says he, "she is humpbacked." "Very well," cried the stranger, "that will do for me." "Aye," says the exciseman, "but my daughter is as "brown as a berry." "So much the better," cried the stranger, "such skins wear well." "But she is "bandy legged," says the exciseman. "No matter," cries the other, "her petticoats will hide that defect." "But then she is very poor, and wants an eye."—"Your description delights me," cries the stranger: "I have been looking out for one of her make; for I "keep an exhibition of wild beasts, and intend to show "her off for a Chimpanzee."

ESSAY XXIV.

MANKIND have ever been prone to expatiate in the praise of human nature. The dignity of man is a subject, that has always been the favorite theme of humanity; they have declaimed with that ostentation, which usually accompanies such as are sure of having a partial audience; they have obtained victories, because there were none to oppose. Yet from all I have ever read or seen, men appear more apt to err by having too high, than by having too despicable an opinion of their nature; and by attempting to exalt their original place in the creation, depress their real value in society.

The most ignorant nations have always been found to think most highly of themselves. The Deity has ever been thought peculiarly concerned in their glory and preservation; to have fought their battles, and inspired their teachers: their wizards are said to be familiar with heaven; and every hero has a guard of angels as well as men to attend him. When the Portuguese first came among the wretched inhabitants of the coast of Africa, these savage nations readily allowed the strangers more skill in navigation and war; yet still considered them at best but as useful servants, brought to their coast, by their guardian Serpent, to supply them with luxuries they could have lived without. Though they could grant the Portuguese more riches, they could never allow them to have such a king as their Tottimondelem, who wore a bracelet of shells round his neck, and whose legs were covered with ivory.

In this manner examine a savage in the history of his country and predecessors; you ever find his warriors able to conquer armies, and his sages acquainted with more than possible knowledge: human nature is to him an unknown country: he thinks it capable of great things, because he is ignorant of its boundaries; whatever can be conceived to be done he allows to be possible, and whatever is possible, he conjectures must have been done. He never measures the actions and powers of others by what himself is able to perform,

nor makes a proper estimate of the greatness of his fellows, by bringing it to the standard of his own capacity He is satisfied to be one of a country where mighty things have been; and imagines the fancied power of others reflects a lustre on himself. Thus by degrees he loses the idea of his own insignificance in a confused notion of the extraordinary powers of humanity, and is willing to grant extraordinary gifts to every pretender, because unacquainted with their claims.

This is the reason why demi-gods and heroes have ever been erected in times or countries of ignorance and barbarity: they addressed a people who had high opinions of human nature, because they were ignorant how far it could extend; they addressed a people, who were willing to allow that men should be gods, because they were yet imperfectly acquainted with God and with man. These impostors knew, that all men are naturally fond of seeing something very great made from the little materials of humanity; that ignorant nations are not more proud of building a tower to reach heaven, or a pyramid to last for ages, than of raising up a demi-god of their own country and creation.—The same pride, that erects a colossus or a pyramid, instals a god or an hero: but though the adoring savage can raise his colossus to the clouds, he can exalt the hero not one inch above the standard of humanity; incapable therefore of exalting the idol, he debases himself, and falls prostrate before him.

When man has thus acquired an erroneous idea of the dignity of his species, he and the gods become perfectly intimate; men are but angels, angels are but men, nay but servants that stand in waiting to execute human commands. The Persians, for instance, thus address their prophet Haly: "I salute thee, glorious "Creator, of whom the sun is but the shadow. Master-"piece of the lord of human creature, great star of "justice and religion, the sea is not rich and liberal, "but by the gifts of thy munificent hands. The angel "treasurer of heaven reaps his harvest in the fertile "gardens of the purity of thy nature. The *primum mo-*"*bile* would never dart the ball of the sun through the

"trunk of heaven, were it not to serve the morning "out of the extreme love she has for thee. The angel "Gabriel, messenger of truth, every day kisses the "groundsel of thy gate. Were there a place more ex- "alted than the most high throne of God, I would affirm "it to be thy place, O master of the faithful! Gabriel, "with all his art and knowledge, is but a mere scholar "to thee." Thus, my friend, men think proper to treat angels; but if indeed there be such an order of beings, with what a degree of satirical contempt must they listen to the songs of little mortals thus flattering each other! thus to see creatures, wiser indeed than the monkey, and more active than the oyster, claiming to themselves a mastery of heaven! minims, the tenants of an atom; thus arrogating a partnership in the creation of universal nature! surely heaven is kind that launches no thunder at those guilty heads: but it is kind, and regards their follies with pity, nor will destroy creatures, that it loved into being.

But whatever success this practice of making demigods might have been attended with in barbarous nations, I do not know that any man became a god in a country where the inhabitants were refined. Such countries generally have too close an inspection into human weakness, to think it invested with celestial power. They sometimes indeed admit the gods of strangers, or of their ancestors, who had their existence in times of obscurity; their weakness being forgotten, while nothing but their power and their miracles were remembered. The Chinese, for instance, never had a god of their own country; the idols, which the vulgar worship at this day, were brought from the barbarous nations around them. The Roman Emperors, who pretended to divinity, were generally taught by a poignard that they were mortal; and Alexander, though he passed among barbarous countries for a real god, could never persuade his polite countrymen into a similitude of thinking. The Lacedæmonians shrewdly complied with his commands by the following sarcastic edict: Εἰ Ἀλέξανδος βούλεται εἶναι Θεὸς, Θεὸς ἔστω.

END OF THE FIFTH VOLUME.